

**A CRITICAL STUDY OF THE  
*HANUMANNAṬAKA***

**THESIS  
SUBMITTED  
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## **CERTIFICATE**

*This is to certify that **MRS. NURIMA YEASMIN** carried out research work under my supervision for the award of the degree of Ph.D. of Gauhati University, on the topic, "**A CRITICAL STUDY OF THE HANUMANNĀTAKA**". It is to be stated in this regard that (i) the candidate has fulfilled all the criteria laid down by the University for the award of the degree of Ph.D., (ii) the dissertation or any part thereof is not published in any form for any purpose and (iii) the dissertation is the outcome of investigation and study of the candidate herself.*

**(D.K. Sharma)**

## DECLARATION

*I do hereby declare that the thesis entitled “**A CRITICAL STUDY OF THE HANUMANNĀTAKĀ**” is the result of my own investigation under the supervision of **Prof. Dipak Kumar Sharma** and the thesis or any part thereof was not submitted by me for any degree to this University or any other University/institution.*

**Date :**

**(NURIMA YEASMIN)**

## PREFACE

I had an interest since my childhood to read storybooks based on mythological events. Among these, the *Rāmāyaṇa* story had a very special appeal to me. As I started my master degree classes of Sanskrit, I got a chance to read many books and legends of my interest. ‘*Kāvya*’ was my special subject in my M.A. course (in Sanskrit) during my University days. During the period of my study, there developed a keen interest in me for studying the drama based on the *Rāmāyaṇa* seriously. So with consultation with my Supervisor, I decided to take up “A Critical Study of the *Hanuman-nāṭaka*” of Śrī Dāmodara Miśra, for my Ph.D. dissertation.

In Sanskrit version of Vālmīki’s *Rāmāyaṇa*, I tried to unearth my long cherished curiosity of Rāma’s story. The *Rāmāyaṇa*, in present form consists of seven *Kāṇḍas*, hundreds of chapters or cantos and thousands of verses (*śloka*). It is basically the story of Rāma and his opponent Rāvaṇa and their terrible fight leading to disastrous consequences of the latter. The main story is enriched by hundreds of side episodes and references. It is on the study of human nature and behaviour, where the character like Rāma is depicted with all its perfection and maturity and Rāvaṇa’s character is portrayed as arrival of Rāma for the love of Sītā. It is one of the greatest epics that have ever been written in the soil of India and is often referred to as ‘*Ādikāvya*’ (first ornate poem).

Śrī Dāmodara Miśra’s *Hanuman-nāṭaka* is a *Mahānāṭaka* (a fourteen act drama), dealing with the story of Rāma. Here is found the description of the events starting from Rāma’s birth up to the death of Rāvaṇa, Rāma’s coronation and Sītā’s exile. But some variations from the *Rāmāyaṇa* have been made in the construction of the plot of the drama. In this drama Rāvaṇa has been depicted as the contesting bridegroom, in the *svayamvara* (marriage ceremony) of Sītā, the daughter of king Janaka. Love and longing for Sītā are there as the basic theme of the drama.

Śrī Dāmodara Miśra, the dramatist of the *Hanumannāṭaka*, is one of the celebrated personalities in Sanskrit literature. His only drama *Hanumannāṭaka* made him a renowned writer in Sanskrit dramatic literature. It seems proper that the work of a

writer of the stature of Śrī Dāmodara Miśra, deserves an appreciative as well as critical examination. So at the instances and inspirations of my Supervisor, it was proposed to prepare a dissertation entitled “A CRITICAL STUDY OF THE *HANUMANNĀTAKA*” which is divided into seven chapters.

While preparing the dissertation, I have depended primarily on the edition of the *Hanumannātaka* of Śrī Dāmodara Miśra edited by Pt.Jagadisha Mishra which was published by Chowkhamba Surabharati Prakashan, Varanasi.

I, with all my humble submission, place this dissertation to the scholarly world for assessment. I am fully aware of the inadvertent shortcomings. I shall be highly rewarded, if the learned one finds something valuable in it and assesses its worth.

**Date**

(*Nurima Yeasmin*)

## ACKNOWLEDGEMENT

At the very outset, I express my salutation and gratitude to my guide Dr. Dipak Kumar Sharma, former Professor, Department of Sanskrit and Director, College Development Council, Gauhati University and presently the Vice-Chancellor, Kumar Bhaskar Varma Sanskrit and Ancient Studies University, Nalbari, Assam, for kindly suggesting me the topic of the present dissertation. His guidance, continued encouragement and inspiration helped me a lot during the preparation of the dissertation. Without his encouragement, guidance and care, it would have remained impossible for me. He also generously helped me by lending a number of valuable books from his personal library, which helped me a lot in preparing this dissertation. He not only supervised my study but also spent his valuable time in going through each and every one of the pages of the draft copy. I am also extremely thankful to Dr.(Mrs.) Meena Kumari Devi, my '*Gurupatni*' and an Associate Professor in Economics, Suren Das College, Hajo for her constant encouragement and cooperation.

I express my sincere thankfulness and respect to Dr. Mukta Biswas, Professor and Head of the Department of Sanskrit and all the teachers of the department of Sanskrit, Gauhati University for their inspiration and suggestion.

I express my gratefulness to my dear father Alhaj Md. Ali Bardi Khan, (Rtd.) subject teacher of English, Rangia H.S. School, (Rtd.) Principal Oxford Academy, Rangia, for his valuable advice, inspiration and help. Only because of him I tried my best to complete the dissertation to fulfill his desire. Though, he is no more now his every word and inspiration is always with me. I never forget my father (Baba), his love and care towards me. My mother Alhajain Samina Khatun also helps me very much during the period of the preparation of the present dissertation. Her every apparently hard word helps and inspires me to do my work. Alhaj Dr. Sirajul Hoque, my father-in-law and Mrs. Yusufa Hoque, my mother-in-law are the vital source of incessant courage and strength for me. I offer my gratitude to them. They had often taken care of my little babies "Rishan" and Rayyan at the time of my study.

I take the opportunity to offer my thanks to my elder sister Dr. Jasmin Alam Hussain, brother-in-law Md. Mustaque Hussain, my elder brothers Ubaidul and Safikul, who helped me in the preparation of this dissertation.

I offer my thanks to all of my family members specially Farida Hoque (sister-in-law), Najimuddin Ahmed (Brother-in-law), Bablu, Maina, Tabinda, Lucky Jasim, Neha, Sanu, Sunny, Rejina, Rehena, Laila, Minju and Babu.

I take the opportunity to offer my thanks to Shri Kali Charan Das and his son Shri Dipankar Das, who have taken utmost care in typing the dissertation.

Last but not the least, I thank my husband, Dr. Samsul Hoque, of the Gyneacology & Obstetrics Department of Mangaldoi Civil Hospital, who has supported and insisted me to complete the work within the scheduled time framework.

**Date**

*(Nurima Yeasmin)*

## SCHEME OF TRANSLITERATION

### Vowels

+	=	<b>a</b>	+	=	<b>ā</b>
<	=	<b>i</b>	<̄	=	<b>ī</b>
=	=	<b>u</b>	>̄	=	<b>ū</b>
@̄̄	=	<b>r̄̄</b>	D	=	<b>e</b>
Dâ	=	<b>ai</b>	+̄â	=	<b>o</b>
+̄æ	=	<b>au</b>			

### Consonants

F̄	=	<b>k</b>	Ū	=	<b>kh</b>
Ō	=	<b>g</b>	Q̄	=	<b>gh</b>
R̄	=	<b>ñ</b>	Z̄	=	<b>c</b>
Ȳ	=	<b>ch</b>	̄	=	<b>j</b>
c̄	=	<b>jh</b>	̄̄	=	<b>ñ</b>
h̄	=	<b>t̄</b>	lö	=	<b>th̄</b>
n̄	=	<b>đ</b>	q̄	=	<b>đh̄</b>
s̄	=	<b>ñ̄</b>	t̄̄	=	<b>t̄</b>
ȳ	=	<b>th̄</b>	z̄u	=	<b>d̄</b>
œ̄	=	<b>dh̄</b>	̄	=	<b>n̄</b>
̄	=	<b>p̄</b>	̄̄̄	=	<b>ph̄</b>
-̄	=	<b>b̄</b>	-̄̄̄	=	<b>bh̄</b>
̄̄	=	<b>m̄</b>	̄̄̄̄	=	<b>ȳ</b>
œ̄̄	=	<b>r̄̄</b>	̄̄̄̄̄	=	<b>l̄̄̄̄̄</b>
̄̄̄	=	<b>v̄̄̄</b>	̄̄̄̄̄̄	=	<b>ś̄̄̄̄̄̄</b>

-̐ = ̐

·̐ = ̐

̐ = ̐

̐ = ̐

̐ = ̐

Anusvāra if in the middle of a sentence (.) = m̐; if at the end of a sentence (̐) = m̐

Visarga (:) = h̐

Avagraha: Which is indicated by an apostrophe mark at the right top of the immediately preceding vowel.

## ABBREVIATIONS

AB	=	<i>Abhinavabhāratī</i>
AGI	=	<i>Ancient Geography of India</i>
AK	=	<i>Amarakoṣa</i>
AP	=	<i>Agni Purāṇa</i>
AS	=	<i>Abhijñānaśakuntalam</i>
BP	=	<i>Bhāgavatpurāṇa</i>
BR	=	<i>Bālarāmāyaṇa</i>
CB	=	<i>Campūbhārata</i>
CL	=	<i>Chandrāloka</i>
CM	=	<i>Chandomañjarī</i>
DKS	=	<i>Daśakumāracarita</i>
DL	=	<i>Dhvanyāloka</i>
DR	=	<i>Daśarūpaka</i>
GG	=	<i>Gītagovinda</i>
HCSL	=	<i>History of Classical Sanskrit Literature</i>
HN	=	<i>Hanumannāṭaka</i>
Ka.L	=	<i>Kāvyālaṁkāra of Rudraṭa</i>
KD	=	<i>Kāvyādarśa</i>
KL	=	<i>Kāvyālaṁkāra of Bhāmaha</i>
KM	=	<i>Kāvyamīmāṁsā</i>
KM	=	<i>Kundamālā</i>
KP	=	<i>Kāvya Prakāśa</i>
KS	=	<i>Kumārasambhava</i>
KSS	=	<i>Kāvyālaṁkārasārasamgrahī of Udbhaṭa</i>
KSV	=	<i>Kāvyālaṁkārasūtravṛtti</i>
KUP	=	<i>Kūrmapurāṇa</i>
MB	=	<i>Mahābhārata</i>
MC	=	<i>Mahāvīracarita</i>
MD	=	<i>Meghadūta</i>

MN	=	<i>Mahānāṭaka</i>
MP	=	<i>Matsyapurāṇa</i>
MS	=	<i>Manusmṛti</i>
MU	=	<i>Muṇḍakopaniṣad</i>
ND	=	<i>Nāṭyadarpaṇa</i>
NĪTI	=	<i>Nītiśataka of Bhartṛhari</i>
NP	=	<i>Nāṭyapradipa</i>
NR	=	<i>Nirukta</i>
NS	=	<i>Nāṭyśāstra</i>
NSC	=	<i>Naiṣadhacarit</i>
Ragh	=	<i>Raghuvaṁśa</i>
RM	=	<i>Rāmāyaṇa of Vālmīki</i>
RSK	=	<i>Rasārnavaśudhākaraḥ of Śrīsingabhūpāla</i>
RV	=	<i>Rgveda</i>
SD	=	<i>Sāhityadarpaṇa</i>
SDK	=	<i>Siddhāntakaumudī</i>
SDS	=	<i>Sāhityadarśaṇa</i>
SKBH	=	<i>Sarasvatikaṇṭhābharaṇam</i>
SKD	=	<i>Śabdakalpadruma</i>
SMB	=	<i>Śrīmadbhagavadgītā</i>
SP	=	<i>Śivapurāṇa</i>
ST	=	<i>Suvṛttatilaka</i>
SY	=	<i>Śuklayajurveda</i>
TS	=	<i>Taittirīya Saṁhitā</i>
UK	=	<i>Uttarāramacarita</i>
VC	=	<i>Vikaramāṇkadevacarita</i>
VP	=	<i>Viṣṇupurāṇa</i>
VU	=	<i>Vikramorvaśīya</i>

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# **A CRITICAL STUDY OF THE *HANUMANNAṄTAKA***

## **AN ABSTRACT**

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2014**

**ABSTRACT**  
**ON**  
**A CRITICAL STUDY OF THE *HANUMANNĀṭAKA***

Sanskrit Kāvya is divided into various classes from different points of view. According to Viśvanātha Kavirāja, there are two groups of Kāvya. These are Dṛṣyakāvya and Śravyakāvya. Dṛṣyakāvyas are those known as dramas. The Dṛṣyakāvya includes both Rūpakas and Uparūpakas. Rūpakas are ten in number while Uparūpakas have eighteen varieties. The first variety of *rūpaka* is *Nāṭaka*. Various theories on the origin of drama, its development, forms and features and many other aspects related to it are found elaborated by the theorists, right from Bharata to Viśvanātha Kavirāja. The imitation of the activities viz., physical and mental condition of the gods, sages, kings and other personages, by the actors and actresses, is called a drama, according to almost all the rhetoricians. A *Mahānāṭaka* is also like a *Nāṭaka* but it is different from *Nāṭaka* only in its volume or size. The drama wherein there exist all the four *patākāsthāna* and there are Acts more than ten, is called a *Mahānāṭaka*. Viśvanātha Kavirāja has given the definition viz. “*etadeva yadā sarvaiḥ patākāthānakairyutam aṅkaiścha daśabhidhīra mahānāṭakamūchire*” of *Mahānāṭaka* in the 6<sup>th</sup> chapter of his *Sāhityadarpaṇa*.

***Hanumannāṭaka* of Śrī Dāmodara Miśra**

As is the case with most of the Sanskrit writers, there is very little information regarding the life of the author of the *Hanumannāṭaka*. The complete biographical or autobiographical note of Śrī Dāmodara Miśra is not available. However, some writers like Dr. Wilson have considered him as mentioned in the *Bhojadevasaṁgraha*, that he is same with Maithila Dāmodara, the author of *Vānibhūṣaṇa*. Lakṣminātha, the great composer of

the commentary of *Prākṛta Piṅgala* has also treated him as belonging to the 16<sup>th</sup> century Dr. Wilson acknowledged Śrī Dāmodara Miśra as a contemporary of Bhoja or of the 11<sup>th</sup> century. This opinion is supported by the *Bhojaprabandha* and *Hanumannāṭaka* commentator Mohanadāsa also.

Śāradātanaya who wrote the *Bhāvaprakaśa* in 12-13<sup>th</sup> century A.D. instances *Mahānāṭaka* as a drama of *Samgraha* type. Therefore it can be said that the composition of the play got completed during the reign of Bhoja i.e. 11<sup>th</sup> century.

Having seen the writing skill and style of this HN, Dr. Susil Kumar De and Dr. Keith held that the main composition of this HN is prior to the 9<sup>th</sup> century, but its present edition came into surface about the 11<sup>th</sup> century and there were made some changes till the 14th century.

The *Hanumannāṭaka* otherwise known as the *Mahānāṭaka*, occupies a unique position in Sanskrit dramatic literature. The *Mahānāṭaka* has come down to us in different recensions. The West Indian recension adopted by Śrī Dāmodara Miśra has 548 verses in 14 Acts and is styled the *Hanumannāṭaka*, while the East Indian or rather the Bengal recension arranged by Madhusudana Miśra has 720 verses in 9 Acts and is named the *Mahānāṭaka*. Both the recensions agree in taking the mythical Hanumat as the original author. In a sense, however, the work may be taken to be anonymous, for both are clearly descriptive. Hanumat, as the ally and servant of Rāma, is a legendary figure to whom it was probably found convenient to ascribe a traditional work of unknown or forgotten authorship; while the title *Mahānāṭaka* is apparently not a designation but a description, it being the later dramaturgic technical term which, like that term *prakarana*, indicates a type of play containing all the episodes and possessing a large number of acts.

## Methodology

Descriptive as well as Analytical Methodologies have been followed in preparing the dissertation.

## Chapter Division

In the present dissertation the topic are discussed in seven chapters. The 1<sup>st</sup> chapter deals with a discussion on Sanskrit Kāvya, Drśyakāvya, Śravyakāvya, varieties of Drśyakāvya, specialities of *Nāṭaka* and there is a brief discussion of sixteen prominent Drśyakāvyas based on the *Rāmāyaṇa*. The 2<sup>nd</sup> chapter deals with Śrī Dāmodara Miśra the author and there is mentioned about another work of the author, i.e. *Vānibhūṣaṇa*. The 3<sup>rd</sup> chapter deals with the title of the *Mahantaka*, the summary of the content of the *Hanumannāṭaka*, the source of the *Nāṭaka*, deviations and innovations etc. In the 4<sup>th</sup> chapter, a literary assessment of the HN is placed. The topics discussed are: *Rīti*, *Guṇa*, Figures of speech, various Rasas delineated, principal sentiment, metres employed, Kavisamayas, *Padalālitya*, characterization, supernatural elements, use of *Prākṛt*, examination of various elements of dramaturgy in the HN, discussion on the prose portion etc. The 5<sup>th</sup> chapter deals with the philosophical elements, religious elements in the play, habit and custom, social order depicted information of various flora and fauna, geographical information etc. In the 6<sup>th</sup> chapter, there we discussed the influence of Śrī Dāmodara Miśra on other poets, influence of other poets upon Śrī Dāmodara Miśra, examination of the language from literary perspectives. The 7<sup>th</sup> chapter is the concluding chapter with recapitulations of the previous chapters which are discussed thoroughly.

It is found that the *Hanumannāṭaka* (HN) is occupying a significant position among the *Rāmāyaṇa*-based plays in Sanskrit. The dramatist possesses genuine literary skill and the play becomes an interesting one with the admixture of poetic talent and scholarship.

The present dissertation has attempted to deal with some of the important aspects of this drama. It is hoped that this dissertation will be of some use for some more research works on the HN and its brilliant author.

**Signature of the Guide**

**(Professor Dipak Kumar Sharma)**

**Signature of the Candidate**

**(Nurima Yeasmin)**

## CHAPTER- 1

### 1.1 SANSKRIT KĀVYA - DRŚYAKĀVYA AND ŚRAVYAKĀVYA

A *Kāvya* is a product of the creativity of a poet, which bears the reflections of various aspects of the human race. It is a very important social document and much may be known from it about the time it represents. In *Kāvya*, there is always a hidden purpose of imparting some lessons, moral, ethical or otherwise. It is observed that the theme of a *Kāvya* is, in most cases, lofty and sublime and its diction is equally elevated and grand. Grandeur both in theme and treatment characterizes a *Kāvya*. A *Kāvya* has some special characteristics which are wanting in other general books. A *Kāvya* bears the traits of various levels of understanding. They remain afresh always with the spirit of man encouraging, inspiring and developing the all-round progress of humanity. Hence, the *Kāvyas* have great importance in human development and civilization. The thoughts and feeling of the mighty minds are there in the *Kāvyas*. Mysteries of human life and problems are discussed thoroughly and proper solutions are also arrived at. The word *Kāvya* denotes a work or a creation of a *kavi*<sup>1</sup> who is said to be the creator himself.<sup>2</sup> Unlike the general people a *kavi* or poet possesses such a power of expression by virtue of which he may be able to enthral the mind of the people of all ages. Otherwise, it would be, ridiculous for him to become a poet if he is lacking in this art of expression.<sup>3</sup> According to the *Dhvanyāloka*<sup>4</sup> (DL) and *Chandrāloka*<sup>5</sup> (CL) this bright conception or vivid imagination or faculty (*Pratibhā*) of a *kavi* is the cause of a *Kāvya*.

---

1. kaveridam karma kāvym. *Sāhityadarśaṇa*, p.8
2. (i) apāre kāvyasamsāre kavireva prajāpatiḥ *DL.*, 3<sup>rd</sup> *Uddyota*. p. 530  
(ii) kavirmanīṣī paribhuḥ svayambhuḥ *SY.*, XI.8
3. śaktiḥ kavīvabījarūpah saṁskaraviśeṣah yāṁ vinā kāvym na prasaret prasṛtamvā upahasanīyam syāt *KP.*, *Vṛtti* on I.2
4. anenānentyamāyāti kavīnāṁ pratibhāguṇah *DL.*, IV.1
5. pratibhevaśrutābhyaśasahitakavītāṁ prati/ heturmṛdaṁbusaṁbhūdhā bījamālālatāriva// *CL.*, I.6

Sanskrit *Kāvya* is divided into various classes from different points of view. According to Viśvanātha Kavirāja, there are two groups of *Kāvya*. These are *dṛṣyakāvya* and *śravyakāvya*.<sup>6</sup>

## 1.2 VARIETIES OF *Dṛṣyakāvya*

The works, which can be represented dramatically are known as *dṛṣyakāvya* which include both rūpkas and uparūpkas.<sup>7</sup> On the other hand, *śravyakāvya*<sup>8</sup> contains the other literary compositions. Rūpkas are ten in number while Uparūpkas have eighteen varieties. According to the *Sāhityadarpaṇa* (SD) the ten varieties of Rūpkas are: *Naṭaka*, *Prakaraṇa*, *Bhāṇa*, *Vyāyoga*, *Samavakāra*, *Dīma*, *Ihāmṛga*, *Aṅka*, *Vīthi* and *Prahasanam*.<sup>9</sup> The *Nāṭyaśāstra* (NS) also holds the same opinion.<sup>10</sup> Dhanañjaya in his *Daśarūpaka*<sup>11</sup> (DR) also speaks of these ten varieties of rūpkas. Uparūpkas are of eighteen types, namely *Nāṭikā*, *Troṭakam*, *Goṣṭhi*, *Saṭṭaka*, *Nāṭyarāsaka*, *Prasthāna*, *Ullāpya*, *Kāvya*, *Preṅkhanam*, *Rāsakam*, *Samṛlāpakam*, *Śrīgaditam*, *Śilpakam*, *Vilāsikā*, *Durmallikā*, *Prakaraṇī*, *Halliśa* and *Bhāṇikā*.<sup>12</sup>

6. dṛṣyaśravyatvabhedenā punaḥ kāvyaṁ dvidhā matam/ *SD*, VI.1
7. dṛṣyam tatrābhineyam *ibid.*, VI.1
8. śravyam śrotavyamātram. *ibid.*, VI. 313
9. nāṭakamatha prakaraṇam bhāṇavyāyogasamavakāradimah ihā-  
mṛgāṅkabīthyah prahasanamiti rūpkāṇi daśa / *ibid.*, VI
10. nāṭakam saprakaramaṇko vyāyoga eba ca bhāṇah  
samavakārah bīthī prahasanam dimah  
ihāmṛgahca vijñyeyo daśamo nāṭyalakṣaṇe *NS*. XVII. 2.3
11. nāṭakam saprakaraṇam bhāṇah prahasanam dimah vyāyoga  
samavakārau bīthīkāmṛgā iti *DR*. I.8
12. nāṭikā troṭakam goṣṭhī saṭṭakam nāṭyarāsakam/  
prasthānullāpyakāvyanī preṅkhanam rāsakam tathā/  
samṛlāpakam śrīgaditam śilpakam ca vilāsikā//  
durmallikā prakaraṇī hallīśo bhāṇiketi ca /  
aṣṭādaśa prāhrūpakāṇi manīṣināḥ *SD*. VI, 4,5,6

It may be noted in this respect that the term 'drama' which is generic in nature, should not be treated as an equivalent to the Sanskrit term '*Nāṭaka*'. The '*Nāṭaka*' therefore, is taken to mean a special type of composition in Sanskrit dramatic literary form.

### 1.3 SPECIALITIES OF *NĀṬAKA* AND *MAHĀNĀṬAKA*

Indeed the beginning of epic ornate poetry can be traced back to the *Rāmāyaṇa* called the '*Ādikāvya*' or the first ornate poem and *Vālmīki* is called the '*Ādikāvī*' or the first ornate poet. The specialities of such *Kāvya* are that greater stress on form than on matter and content of the poetry and *Alamkāras* i.e. ornaments, such as poetic figure, simile etc. are used abundantly. Descriptions, particularly the description of nature are plenty with metaphor and epithets.

The *Nāṭaka* is considered to be the best of all the forms of dramatic poetry.<sup>13</sup> According to the *SD*, the *Nāṭaka* should be based upon a well-known story. It should have five critical junctures of plot (*Sandhi*), namely *mukha* (opening or protasis), *pratimukha* (progression or epitasis), *garbha* (development or catastasis), *vimarśa* (panse or pripeteia) and *nirvahana* (conclusion or catastrophe). The *Nāṭaka* bears description leading to the qualities like vivacity, prosperity etc. and also various properties of the hero, abounding with the sentiments of pleasure and pain and also with a variety of flavours. It should consist of at least five Acts not exceeding ten Acts. Its hero should be of the sort characterized by high spirit but temperate and firm, powerful and virtuous, being a royal sage of renowned race. The predominant sentiment of *Nāṭaka* should be either *Sṛṅgāra* or *Vīra*. Remaining rasas have secondary importance. In *Nāṭaka* there must be four or five important personages engaged in the business of the hero and the structure of a *Nāṭaka* resembles the shape of a cow's tail.<sup>14</sup> There are

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13. cf. *kāvyeṣu nāṭakam* *ramyam*

14. *nāṭakam khyātavṛttam syāt pañcasandhisamanvitam*

*vilāsaddharyādigunavaduktam nānāvibhūtibhiḥ*  
*sukhaduhkhasamudbhūti nānārasanirantaram*  
*pañcādikā daśaparāstātrāṅkāḥ parikīrtitāḥ*  
*prakhyātavamśo rājarśidhīrodāttāḥ pratāpavān*  
*divyotha divyādivyo vā gunavānnāyako mataḥ*

*SD, VI, 7-11*

found similar characteristics of *Nāṭaka* as mentioned in the *DR*.<sup>15</sup> A *Mahānāṭaka* is also like a *Nāṭaka* but it is different from *Nāṭaka* only in its volume or size. The drama wherein there exist all the four *patākāsthāna* and there are Acts more than ten, is called a *Mahānāṭaka*. Viśvanāṭha Kavirāja has given the definition of *Mahānāṭaka*<sup>16</sup> in his *Sāhityadarpaṇa*. Further the *Bālarāmāyaṇa* of Rajaśekhara has been cited as an example of a *Mahānāṭaka*.

#### 1.4 SOME IMPORTANT PLAYS BASED ON THE *RĀMĀYANA*

It is worth mentioning that the *Rāmāyana*, the *Mahābhārata* and the *Purāṇas* are the store house of myths and legends, from which the writers of different ages take the theme of their writings. The *Rāmāyaṇa* (*RM*) has influenced the greatest number of people over thousands of years on the life and culture of Indian society. It has also crossed the barrier of India and has reached the other countries of the world, particularly the South Asian countries. Further, it has enriched the art and literature to a great extent. Centuries after it was written in Sanskrit, the *Rāmāyaṇa* is still the most popular epic including its various versions in all the modern Indian languages. Lots of *Kāvyas* and dramas were and also are written on the basis of the story of the *Rāmāyaṇa* either in Sanskrit or in modern Indian languages, either in interpolating or modified form, or with slight deviation from the original one. In certain writings particularly in dramas, the authors have taken their independent views in plot construction due to the purpose of drama and depending on the necessity of local colour, popular traditional legends prevalent in the respective society, and influence of other *Rāmāyaṇas* (other than that of Vālmīki's). Brief notes on some prominent plays based on the *Rāmāyaṇa* are placed in the succeeding lines:

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15. prakhāyatovāṁśo rājarsīdivyo vā yatra nāyakaḥ  
 tatprakhyātam vidhātavyam vṛttam atrādhikārikam  
 yatatrānuritam kimcinnāyakasya rasasya vā  
 virudham tatparityajyamanyathā va prakalpyet  
 adyantamebam nih citya pacadhātadvibhajya ca  
 khandśah sandisamjyah ca vibhāganapi khaṇḍyet *DR*

16. etadeva yadā sarvaiḥ patākāsthānakairyutam  
 aṅkaiścha daśabhirdhīrā mahānāṭakamūchire *SD. VI, 223*

### **(1) *Pratimānāṭaka***

The *Pratimānāṭaka* is a Sanskrit drama of seven Acts, written by Bhāsa. Antiquity of Bhāsa goes to an age so remote that he has been called a *Muni*. The *Pratimānāṭaka* begins with the banishment of Rāma to the woods and the miserable condition of Daśaratha ending in his death. Bharata infers the death of his father from the statue of his father erected in the statue house (*Pratimāgṛha*) of the family and from this the play takes its name. Bharata then meets Rāma in the forest and returns to the capital with his wooden sandals to be crowned in his stead. Then follows the story of the abduction of Sītā by Rāvaṇa and the war with Rāvaṇa ending in his destruction and Rāma's return with Sītā to his hermitage, where Bharata and the queens go to receive him and Rāma is crowned on the spot. In this play the author has often imitated expressions from the *Rāmāyaṇa*. Moreover, some new situation has also been created. For example, the *Valkala* incident in the 1<sup>st</sup> Act and the statue gallery in the second Act.

Date of Bhāsa is difficult to be ascertained. Different scholars place him in different time from the fifth century B.C. to the eleventh century A.D. However, it is opined that he cannot be placed later than the second century B.C.

### **(2) *Abhiṣekanāṭaka***

The *Abhiṣekanāṭaka* is a play of six Acts by Bhāsa. The play *Abhiṣekanāṭaka* is based on the story of the *Rāmāyaṇa* in the Kiṣkindhā, the Sundara and the Yuddha Kāṇḍas. It begins with the fight with Vāli and runs through the plot until the fall of Rāvaṇa and Sītā's ordeal of fire. Then follows a charming eulogy. The dramatist has delineated the character of Vāli and Rāvaṇa sympathetically. There is no mention of the event of Setubandha but it is stated that Rāma arrived at Laṅkā by sea route.

### **(3) *Kundamālā***

It is a play in six Acts written by Diṅnāga. It is based on the *Rāmāyaṇa* story dealing with the events which occurred after Rāma's coronation. It dramatizes the exile of Sītā, her meeting and reunion with Rāma.

The date of Diṅnāga is not ascertained, yet it appears to be earlier than the 5<sup>th</sup> century A.D.

#### **(4) *Ācāryacūḍāmaṇi***

This drama is written by Śaktibhadra in seven Acts. It is based on the story of the *Ramāyaṇa*. In the play *Ācāryacūḍāmaṇi*, the introduction of *Ācāryacūḍāmaṇi* and *Adbhutāṅguliyaka* to act as a charm to detect fraud and disguise in the creation of fictitious Rāma, Sītā and Lakṣmaṇa acts as the main proof of the sentiment. This work has many features that are common with the plays of Bhāsa. He was a Keralian poet of 7<sup>th</sup> century.

#### **(5) *Rāmābhuyudaya***

The drama *Rāmābhuyudaya* is written by Yaśovarman. It is in six Acts. Its subject matter has been taken from the *Ramāyaṇa*. Unfortunately it has since been lost, but the name of this drama occurs in the writings of Alāmkāras.

#### **(6) *Mahāvīracarita***

The drama *Mahāvīracarita* describes in seven Acts the life of Rāma as a warrior. It is written by Bhavabhūti. The plot follows the *Ramāyaṇa* with slight variations meant to show Rāma's heroism in relief. The last Act describes the country traversed by Rāma and Sītā on their way to Ayodhyā in the aerial car. Rāma's marriage and his coronation are dramatically described in this drama.

Bhavabhūti was a court poet of king Yaśovarman of Kanauj (A.D. 725-758). The principal sentiment of this drama is *Vīra* (heroic).

#### **(7) *Uttararāmacarita***

The *Uttararāmacarita* is another drama by Bhavabhūti. The drama describes in seven Acts the story of *Uttarakāṇḍa* of the *Ramāyaṇa*, that is, the abandonment of Sītā, her residence at the hermitage of Vālmīki, the birth of Lava and Kuśa and there the union of Sītā and Rāma. Certain innovations have also been made. For example, the meeting between Rāma and the sylvan deity *Vāsantī* and presence of Sītā in an invisible form in front of Rāma, may be pointed out. In the *Uttararāmacarita* the plot differs to a great extent from the *Ramāyaṇa*. Battle of Rāma's soldiers with Lava - Kuśa, for the sacrificial horse is shown for the first time. The play ends with the event of reunion of Rāma and Sītā. This play has brought celebrity of Bhavabhūti as an expert in delineating the sentiment of pathos.

### **(8) *Udāttarāghava***

The drama *Udāttarāghava* is written by Mayurāja. The drama is based on the *Rāmāyaṇa*. The drama is found mentioned only in the references of the Ālāmkārikas.

### **(9) *Anargharāghava***

The play *Anargharāghava* is written by Murāri. Murāri was the son of Vardhamāna and Tantumati of Moudgalyagotra. On the age of Murāri, there is some uncertainty. Ratnākara in his *Haravijaya* has mentioned a verse, where there is a punning reference to Murāri as a playwright and Ratnākara was in the court of king Avantivarman of Kashmir (855-884 A.D.). In the course of Rāma's aerial car on his way back to Ayodhyā, Murāri describes among other cities Māhismati, the capital of the Kalacuri dynasty and of the Cedi territory and by the middle of the 8<sup>th</sup> century A.D. On these considerations Murāri may be assigned to the end of the eighth century A.D. and to the beginning of the ninth century A.D.

The *Anargharāghava* in 7<sup>th</sup> Acts is an elaborate play on the story of the *Rāmāyaṇa* and for his merit and eloquence, he has been called Bāla Vālmīki and from the beauty of particular verse he is known as Indu Murāri. The play has been considered a standard for poetic criticism and grammatical learning.

### **(10) *Chalitarāma***

The *Chalitarāma* is a drama written by Kṣemīśvara. The manuscript and the references of this drama is not found.

### **(11) *Prasannarāghava***

The *Prasannarāghava* is a drama by Jayadeva. Jayadeva was the son of Mahādeva and Sumitra of Kauṇḍinya *gotra* and a pupil of Harimiśra. He was probably a native of Vidarbha in Northern India. For the excellence of his poetic composition, he was called *Pīyūṣa*.

The *Prasannarāghava* is a drama in seven Acts, embracing the story of the *Rāmāyaṇa*. The author has introduced several alternations in the original story to give his work an extraordinary dramatic effect. The first Act is very amusing where the demons Bāṇa and Rāvaṇa are brought together as Sītā's suitors and ridiculed. The last Act introduces a pair of Vidyādharaś, who describe the battle and the purification and

restoration of Sītā. The return in the aerial car and the coronation of Rāma conclude the story.

There are commentaries on it by Lakṣmīdhara, Venkatācārya, Raghunandana, Lakṣmaṇa and Narasiṁha or Rājarāya.

#### **(12) *Adbhutadarpaṇa***

The drama *Adbhutadarpaṇa* is written by Mahādeva. There are seven Acts in this drama. In this drama the description of an occurrence in Laṅkā is shown with the help of black magic mirror. Mahādeva was a writer of 1650 A.D.

#### **(13) *Jānakīpariṇaya***

The *Jānakīpariṇaya* is a popular drama of Rāmabhadradīkṣita. The drama puts emphasis on the dramatic representation of the marriage of Jānakī (Sītā). Many innovations and comic situations have made the play an enjoyable one. As for example, Vidyutjihba, Rāvaṇa, Sāraṇa and Tāṭakā appear as Viśvāmitra, Rāma, Lakṣmaṇa and Sītā in the *Āśrama* of Viśvāmitra and create lots of fun by mistaken identity.

#### **(14) *Unmattarāghava***

The *Unmattarāghava* is written by Bhāskara. It is a one Act play of the *Utsr̥stīkāṅkā* type. In this play there is found the narration of the plight of Rāma at the separation from Sītā.

#### **(15) *Dūtāṅgada***

The *Dūtāṅgada* is a one Act play. It is written by Subhata. The *Dūtāṅgada* was enacted in the reign of king Tribhuvanapāladeva of Anhilvid about 1242 A.D during a festival held in commemoration of the restoration of a Śiva's temple at Somanātha by king Kumārapāladeva (1147-1172 A.D.). It describes the embassy of Aṅgada to the court of Rāvaṇa and on failure of the negotiations, the beginning of the war. There are at least two recensions of *Dūtāṅgada*.

#### **(16) *Bālarāmāyaṇa***

The *Bālarāmāyaṇa* is written by Rājaśekhara. It relates in ten Acts the whole story of the *Rāmāyaṇa*. The narration often deviates from the *Rāmāyaṇa* and effect of such deviations has had a good dramatic effect. Rāvaṇa is from the beginning represented as a rival of Rāma for the hand of Sītā and his love and longing are more prominent than his ferocity. In describing the tale of Rāma, Rājaśekhara is found calling himself an incarnation of Vālmīki, Menṭha and Bhavabhūti.

## CHAPTER-II

### 2.1 ŚRI DĀMODARA MIŚRA: PARENTAGE AND DATE

As is the case with most of the Sanskrit writers, there is very little information regarding the life of the author of the *Hanumannāṭaka* (HN). The complete biographical or autobiographical history of Śri Dāmodara Miśra is not available. However, some writers like Dr. Wilson have considered him as mentioned in the *Bhojadevasaṁgraha*, that he is same with Maithila Dāmodara, the author of *Vāṇībhūṣaṇa*. Lakṣminātha, the great composer of *Prākṛta Piṅgala* commentary has also treated him as belonging to the 16<sup>th</sup> century. Dr Wilson acknowledged Śri Dāmodara Miśra as a contemporary of Bhoja or of the 11<sup>th</sup> century. This opinion is supported by the *Bhojaprabandha* and *Hanumannāṭaka*'s commentator Mohandāsa also.<sup>1</sup>

The historical value of this assumption is strengthened by the fact that in the said composition there are found some old parts also. Some changes in the text have been noticed throughout the centuries. It is observed that quotes from the books of Ānandavardhana, Rājaśekhara and Dhanañjaya<sup>2</sup> are there in the *Hanumannāṭaka*. There are found some verses in the *Hanumannāṭaka* of Śri Dāmodara Miśra from the *Dhvanyāloka*, the *Bālarāmāyaṇa* and *Daśakumāracarita*. As the main old part is related with Śri Hanumat and Vālmīki, so it is impossible to find out the proper time. More than thirty verses of the *Anargharāghava* of Jayadeva are taken from the *HN*. From this point of view it may be said that the date of Śri Dāmodara Miśra is prior to the 13<sup>th</sup> century or prior to Jayadeva. However, it is difficult to say about the portion of this composition taken from main old one and how much is taken from other books. Because in this composition in some places there are found some verses taken from the *Rāmāyaṇa*, *Raghuvamīśa*, *Uttararāmacarita*, *Mahāvīracarita*, *Anargharāghava*, *Udāttarāghava*, *Bālarāmāyaṇa* etc.<sup>3</sup>

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1. *Hanumannāṭaka*, *bhūmikā*, p.12

2. *ibid.*

3. *Hanumannāṭaka*, p.13, 14

Having seen the writing skill and style of this *HN*, Dr. Susil Kumar De and Dr. Keith held that the main composition of this *HN* is prior to the 9<sup>th</sup> century, but its present edition came into surface near about 11<sup>th</sup> century and there were made some changes till the 14<sup>th</sup> century.

The *HN* is one of the oldest plays based on the Rāma story. There is found no single opinion regarding its date of composition. Having considered the absence of the dramatic elements like, *Prastāvanā*, *Praveśaka*, *Viṣkambhaka* and *Yavanikā* it may be said that it is a composition of a very old period when the dramatic elements suggested by dramaturgy did not come to application strictly.<sup>4</sup>

The play has occupied an important and respectful place among the writers. There may be two reasons of its having such a status- (i) It is an *ārṣa* (archaic) type of writing, (ii) It bears dominance of Rasas. There are found almost all the rasas delineated in the *HN*.

It is an accepted fact that the *HN* is the greatest achievement of Śri Hanumat. Traditionally it is known as *Mahānaṭaka* also. But the origin manuscript of this play is not available now. Tradition says that *HN* was written by of Śri Hanumat on a piece of stone; but when Vālmīki saw this stone- written play and thought that if this play could come to the readers then the charm and popularity of the *Rāmāyaṇa* would be decreased. So he requested Hanumat to throw it into the sea. In the reign of Bhoja of Dhārā, this spoilt, stone written work was discovered. Having been charmed at the gracefulness of the play, the king ordered Śri Dāmodara Miśra, his court- poet to remake it.<sup>5</sup> This edition was known as the western edition. M. Krishnamāchariar also records that Vālmīki became alarmed at the work of Hanumat whom he treated as a rival. The *Bhojacarita* records an anecdote of some verses attributed to Hanumat, being discovered by a merchant, engraved on rocks on the sea-shore and Bhoja deciphered on the spot a verse which is found in the present drama. In the form in which, it is available

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4. *Ibid.*, Preface, p. 25

5. racitamanilaputreṇātha vālmīkinābdhau  
nihitamamṛtabuddhyā prāṇ mahānāṭakam् yat/  
sumatinṛpatibhojenoddhṛtam् yatkrameṇa  
grathitamavatu viśvam् miśradāmodareṇa//

*HN.*, XIV, 96

now, it is a voluminous work, more a poem than a play and often there are found verses of other authors freely imported into it. The sentiments are lofty and ideas are fanciful.<sup>6</sup> But in the 2<sup>nd</sup> edition of Madhusudana Miśra, the name of the king was written as Vikrama or Vikramāditya in place of Bhoja, who discovered the stone written script of the drama.<sup>7</sup> This edition is known as *Mahānaṭaka*. This edition of the drama consists of nine Acts and 791 verses. The whole story is based on the early part of the *Rāmāyaṇa*.

A poet Hanumat has written *Khandapraśaṣti* as series of stotras on Viṣṇu's incarnation on which there are commentaries by Gangādāsa, Raghunātha, Jayasomagni and Guṇavijayagni.

Śāradātanaya who wrote *Bhāvaprakāśa* in 12<sup>th</sup> – 13<sup>th</sup> century A.D. instances *Mahānaṭaka* as a drama of *Saṅgraha* type.<sup>8</sup> Therefore it can be said that the composition of the play got completed during the reign of Bhoja i.e. 11<sup>th</sup> century.

The two editions are different from each other. Śri Dāmodara Miśra's play begins with four benedictory verses eulogizing Rāma. The drama starts without a prelude and with no mention of the *Sūtradhāra*. It is a narrative type of drama. According to the rhetorician, there must be a *Bharatavākyā*; but it is also not available at the end of the play. The four types of dramatic actions (*Āṅgika*, *Vācika*, *Āhārya* and *Sātvika*) are also not maintained in this drama.

Śri Dāmodara Miśra belongs to a Brahmin family from the Dīrghaghoṣa dynasty. He is from Mithilā.

6. *HCSL*, p.640

7. eṣa śrīlanumatā viracite śrīmanmahānāṭake  
vīraśrīyutarāmacandracarite pratyuddhṛte vikramaiḥ/  
miśraśrīmadhusūdanena kavinā sandarbhyā sajjīkṛte  
svargārohaṇanāmako'tra navamo'ṅkaḥ pūrṇa evaitysau//

*Mahānaṭaka*, IX, 149

8. sarvavṛttivinispennang sarvalakṣaṇasamyutam/  
samagraṅg tatpratinidhiḥ mahānaṭakamuchyate//

*HN* Introduction, p. 6

Apart from the *Hanumannāṭaka* (HN), Śri Dāmodara Miśra is said to have composed the ‘*Vāṇībhūṣaṇa*’. This is a book on prosody. In this composition there are found the discussion on metre. However, the book is not available now, though it is referred to by prosodists like Dhiresvarācārya.

## CHAPTER- III

### 3.1 HANUMANNĀṬAKA: TITLE OF THE PLAY

The play HN belongs to the class known as the *Mahānāṭaka* in Sanskrit literature. So far the title of the play is concerned, it can be assumed that traditionally it is said that the play was composed by Hanumat and it was engraved on a piece of stone. In that case the title may be explained as “*hanumatā kṛtāṁ nāṭakam* = *hanumannāṭakam*”. Of course, there is hardly any play in Sanskrit named after its author. It may be applicable in the case of the *HN* also. If this supposition is accepted, the title should be explained in another way. In the play, it is found that Hanumat plays an important and significant role, so far the main dramatic event is concerned. In other words, it is Hanumat upon whom the theme of the play owes a lot. The title of the play may thus be explained as : ‘*hanumantam adhikṛtya kṛtāṁ nāṭakam:hanumannāṭakam*’. It appears more justifiable to accept the second alternative as the mere plausible explanation of the title of the play.

It may be added in this connection that the character of Hanumat is an integral part of the Rāma story. The son of Añjanā and the god Vāyu, comes to be known as Hanumat, i.e. a person with a cheekbone (*hanuḥ asti asya iti Hanumat*; the form *hanū* is also found to be in use in many a place). The background of this particular name is that as a little boy, the son of Añjanā and Vāyu attempted at dislocating the Sun with the supposition that it was a fruit. Noticing the audacity of the boy, Lord Indra struck the boy with his thunderbolt causing thereby fracture on the left cheekbone of the boy and as such he came to be known as Hanumat;<sup>1</sup> (*hanū* here standing for *bhagnahanū*). The suffix *matup* in this context may be treated as being added in the sense of censure (*nindā*)<sup>2</sup>.

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1. *tadā śailāgraśikhare vāmahanurabhajyata*  
*tato hi nāmadheyam te hanumānitikīrtītam.* *Rāmāyaṇa, Kiṣkindhākāṇḍa, 66.24*
2. cf. *bhūmanindāpraśāṁsāsu nityayoge’tiśāyane*  
*saṁsarge’stivivakṣāyāṁ bhavanti matubādayah.*

### 3.2 THE CONTENTS OF THE *HANUMANNĀṬAKA*

Śrī Dāmodara Misra's *Hanumannāṭaka* is a play based on the *Rāmāyaṇa*. Here is found the description of the events starting from Rāma's birth up to the death of Rāvaṇa and Rāma's coronation and Sītā's exile.

In this drama Rāvaṇa has been depicted as the contesting bridegroom, in the *svayamvara* (marriage ceremony) of Sītā, the daughter of king Janaka. Love and longing for Sītā are there as the basic theme of the drama.

The *Hanumannāṭaka* is complete in fourteen Acts. The contents of these fourteen Acts are placed in the succeeding lines in brief.

#### *HANUMANNĀṬAKA*

Act	Title of the Act	Number of Verses
First	<i>Jānakīsvayavāṇvara</i>	58
Second	<i>Rāmajānakīvilāsa</i>	30
Third	<i>Mārīcāgamana</i>	27
Fourth	<i>Sītāharāṇa</i>	16
Fifth	<i>Vālivadha</i>	64
Sixth	<i>Hanumadvijaya</i>	46
Seventh	<i>Setubandhana</i>	20
Eight	<i>Aṅgadādhikṣepaṇa</i>	58
Ninth	<i>Mantrivākyam</i>	41
Tenth	<i>Rāvaṇaprapāñca</i>	24
Eleventh	<i>Kumbhakarnabadha</i>	41
Twelfth	<i>Meghanāḍavadha</i>	19
Thirteenth	<i>Lakṣmaṇaśaktibheda</i>	38

Fourteenth	<i>ŚrīRāmavijaya</i>	96
Total		578

## ACT-I

The drama starts with four benedictory verses praying the aid of Rāmacandra for the removal of all obstacles and to fulfill all the wishes.<sup>3</sup>

In this Act, it is found that god has created Rāma-Lakṣmaṇa-Bharata and

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3. (a) *kalyāṇānāṁ nidhānāṁ kalimalamathanāṁ pāvanāṁ pāvanānāṁ patheyāṁ yanmumukṣoḥ sapadi parapadaprāptaye prasthitasya/ viśrāmasthānamekāṁ kavivaravacasāṁ jīvanāṁ sajjanānāṁ/ bījāṁ dharmadrumasya prabhavatu bhavatāṁ bhūtaye rāmanāma//* *HN. I.1*

(b) *pātu śrīstanapattrabhaṅgamakarīmudrāṅkitoraḥsthalo/ devaḥ sarvajagatpatir-madhuvaldhūvaktrābjacandrodayaḥ/ krīḍākroḍatanornavenduviśade daṁśṭrāṅkure yasya bhūr bhātisma pralayābdhipalvalatalotkhātaikamustākṛtiḥ//* *ibid., I.2*

(c) *yāṁ śaivāḥ samupāsate śiva iti brahmeti vedāntino bauddhā buddha iti pramāṇapaṭavāḥ karteti naiyāyikāḥ/ aharnnityatha jainaśāsanaratāḥ karmeti mīmāṁsakāḥ so'yāṁ vo vidadhātu vāñchitaphalam trailokyanātho hariḥ//* *ibid., 1.3*

(d) *taṁ rāmāṁ rāvaṇārim daśarathatanayāṁ lakṣmaṇāgrājyāṁ guṇāḍhyāṁ pūjyāṁ prājyāṁ pratāpāvalayitajaladhim sarvasaubhāgyasiddhim/ vidyānandaikakandaṁ kalimalapaṭaladvāṁśināṁ saumyadevāṁ sarvātmānāṁ namāmi tribhuvanaśaraṇāṁ pratyahāṁ niṣkalaṅkam//* *ibid..I.4*

Śatruघna as the sons of king Daśaratha of Ayodhyā to control over the evils.<sup>4</sup> Among them Rāma was the eldest son bestowed with divine power. Maharṣi Viśvāmitra took Rāmacandra and Lakṣmaṇa from Daśaratha to save the *yajñā* from the Rākṣasas.<sup>5</sup> They killed Tāḍakā and went to the hermitage. Subāhu, the Rākṣasa who created problems and troubles was killed by them and Mārīca was made free.<sup>6</sup> After that Maharṣi Viśvāmitra took them to Janakapurī to show the *svayamvara* of Sītā<sup>7</sup> where the bow, as decided by king Janaka would be broken into. In the *svayamvara* Rāmacandra became successful in breaking the bow. At that time Paraśurāma arrived there<sup>8</sup> and had

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4. āśīdudbhaṭabhūpatipratibhātāpronomāthivikrāntiko  
bhūpah̄ pañktiratho vibhāvasukulaprakhyātaketurbalī/  
urvībarbarabhbūribhāraharaṇe bhūriśravāḥ putratāṁ  
yasyāra svamatho vidhāya mahitaḥ pūrṇāscaturdhā vibhuḥ// *ibid.*, I.5
5. teśāmīśvaratāguṇaiśca januṣā jyāyānabhūdrāghavo  
rāmaḥ so'pyatha kauśikena muninā rakṣobhayādyācitaḥ/  
rājānaṁ sa yaśodhano narapatiḥ prādātsutaṁ duḥkhitastasmai  
so'pi tamanvagādanugataḥ saumitriṇoccairmudā// *ibid.*, I.6
6. sundastrīdamanapramodamuditādāsthāya vidyodayaṁ  
rāmaḥ satyavatīsutādatha gatastasyaśramāṁ līlāyā/  
klṛpte kauśikanandanena ca makhe tatrāgatān rākṣasān  
hatvā' mūmucadāśu bhāvividasau mārīcamugrākṛtim// *ibid.*, I.7
7. pūrṇe yajñavidhau yiyāsurabhavadrāmeṇa sārdham muniḥ  
sītāśāṁvaraṇāgatākhilanṛpavyābhagnavīryaśriyam/  
śrutvā taddhanurutsavāṁ ca mithilāmāsthāya tenādhikāṁ  
satkāraīrūpalambhitāḥ punaragāccāpāśritāṁ maṇḍalam// *ibid.*, I.8
8. lakṣmaṇaḥ – jāmadagnyastyutyadbhairavadhanuhkolā-  
halāmārsamūrcchitāḥ pralayamarūtodbhūtakalpāntānalavat  
pradīptaroṣānalah// *ibid.*, I., p.15

a debate and the *Paraśuāstra*<sup>9</sup> given by Śiva were handed over to Rāma and left the place. The function of marriage began and they returned to Ayodhyā after the completion of the ceremony. The rituals of the marriage ceremony was completed by the sage Viśvāmitra, Vālmīki, Gautama, Vasiṣṭha, Paraśurāma and the priest Śatānanda.<sup>10</sup> The name of this Act is *Jānakīsvayamvara*.

## ACT - II

The Act-II, deals with the description of love-sports of Rāma and Sītā after marriage.

In this Act, it is found that Rāma and Sītā went to the temple by obeying the order of the gurus.<sup>11</sup> After that Rāma and Sītā were busy in their love-sports. At first Sītā became shy but slowly she also began to respond properly to Rāma.<sup>12</sup> Here is found a

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9. jñātvāvatāraṁ raghunandanasya svakīyamāliṅgya tato'vagāḍam  
vinyasya tasmīñjamadagnisūnustejo mahatkṣattravadvadhānnivṛttah *ibid.*, I.55

10. vaivāhikam kuśikanandanajāmadagnyam  
vālmīkigautamavasiṣṭhapurohitādyaiḥ/  
rāmo vidhim saha samāpya salakṣmaṇastai-  
rānandayañjanakajām svapuram jagāma// *ibid.*, I.58

11. astam jāte mukulanalinībāndhave sindhuputre  
prācībhāge pramadamudite pakvanāriṅgapiṅge/  
rāmam kāmam gurujanagirā mandiram sundaram svam  
ramborustam janakatanayā nandayantī jagām// *ibid.*, II.2

12. gāḍam gāḍam kamalamukulam puṇḍarīkākṣavakṣah  
pīṭham kāṭhinyamapi kucayorjānakī mānakīrṇā/  
pūrṇā kāmaiḥ śithilamanilasyāgamāyācakāra  
nītam spītam sadayahṛdayam svāmināliṅgya matvā// *ibid.*, II. 11

long description of their physical love.<sup>13</sup> In this episode there is a hint of Rāma's near future exile.<sup>14</sup> This Act is named as *Rāmajānakīvilāsa*.

### ACT-III

The 3<sup>rd</sup> Act is mainly descriptive, dealing with the agitation of Kaikeyī, the exile of Rāma, the sorrow of the people and relatives, Bharata's rebuking his mother,

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13. (a) pṛthulajaghanabhāraṁ mandamāndolayantī<sup>15</sup>  
mṛducaladalakāgrā prasphuratkarṇapūrā /  
prakaṭitabhujamūlā darśitastanyalīlā<sup>16</sup>  
pramadayati patiṁ drāgjānakī vyājanidrā//

*ibid.*, II. 17

(b) tadanu janakaputrīvaktramālokya rāmaḥ  
punarapi punarevāghrāya cumbanna trptaḥ/  
stanataṭabhujamūloraḥsthalam romarāji-  
rmadanasadanamāśīccumbitaṁ pañcabāṇah//

*ibid.*, II. 18

(c) nidrālustrīnītambāmbaraharaṇaṇanmekhalārāvadhāvat  
kandarpārabdhabāṇavyatikarataralāḥ kāmino yāminīṣu/  
tāṭaṇkopāntakāntagrathitamaṇīgaṇodgacchadacchaprabhā-  
bhirvyaktāṅgāstuṅgakampā jaghanagiridarīmāśrayante  
śrayante//

*ibid.*, II.19

(d) sītāṁ manoharatāṁ giramudgirantī  
māliṅgya tatra bubhuje paripūrṇakāmaḥ  
rāmastathā tribhuvane'pi yatha na ko'pi  
rāmo bhunakti bubhuje na ca bhokṣyatīśah//

*ibid.*, II.28

14. āgāmidīrgavirahaściramāvirāśī  
jjñātvāiva raṅgabhvane'dbutakāmakelih/  
śrutvā tayorgiramapujayadotupatnī-  
mudgirṇakarṇasaraṇāṁ caraṇāyudhānām//

*ibid.*, II. 30

the residence at Pañcavaṭī and the departure of the two brothers in chase of the false deer.

At the beginning of the Act there is found that the time for Rāma to carry out the words of his father came nearer. At that time the light of the sun became dark.<sup>15</sup> Kaikeyī said to Daśaratha to make Bharata the king of Ayodhyā and further said that Sītā bore some evil marks for which there happened some unnatural events. So for the sake of keeping peace, Sītā should be sent to forest with Rāma.<sup>16</sup> Rāma, Sītā and Lakṣmaṇa went to the forest and their father Daśaratha died in the pangs of separation.<sup>17</sup> They arrived at Pañcavaṭī and Lakṣmaṇa said that this place is good for their house.<sup>18</sup> They were living there very happily. One day Rāvaṇa sent a golden deer in front of Sītā<sup>19</sup> and Sītā felt a longing to have that deer. This deer was actually not a deer rather

15. bhuktvā bhogānsuraṅgāṅkatipayasamayam rāghavo dharmapatnyā  
sārdham vardhiṣṇukāmaḥ śravaṇamunipituḥ prāpa ha!śāpakālam/  
dhatte tasminvivasvānmalinakiraṇatām hā mahotpātaheto  
rulkādaṇḍah pracaṇḍah prapatati nabhasah kampate bhūtadhātrī/ *ibid.*, III.1

16. prāptaḥ kila madvāgbandhakālastarhi drutam rājānam  
bharatarājyam prārthayāmi na khalu kālakṣepah (rahasi  
upagamya prakāśam) rājan! amaṅgalīriyam vadhuṛyato'syā  
āgamanamātreṇa mahotpātāḥ sambhavantī/ *ibid.*, III, p.46

17. śrutvā sumantravacanena sutaprayāṇam  
śāpasya tasya ca vicintya vipākavelām/  
hā rāghaveti sakṛduccaritām nr̥peṇa  
niśvasya dīrghataramucchvasitām na bhūyaḥ // *ibid.*, III.7

18. eṣā pañcavaṭī raghuttamakutī yatrāsti pañcāvaṭī  
pānthasyaikaghatī puraskṛtataṭo samśleśabhittau vatī/  
godā yatra naṭī taraṅgitataṭī kallolacancatputī  
divyāmodakutī bhavābdhiśakaṭi bhūtakriyāduṣkuṭī// *ibid.*, III.22

19. sulalitaphalamūlaistatra kālām kiyantām  
daśarathakuladīpe sītayā lakṣmaṇena/  
gamayati daśakanṭhotpreritām drāk  
kanakamayakuraṅgam jānakī sañdadarśa // *ibid.*, III.25

Mārīca in disguise. Rāma and Lakṣmaṇa went out to kill the deer.<sup>20</sup> The 3<sup>rd</sup> Act comes to an end here. This Act is called the *Mārīcāgamana*.

## ACT-IV

In the 4<sup>th</sup> Act, it is found that Rāvaṇa was disguised as a beggar and caught Sītā to Laṅkā. Jaṭāyu's unsuccessful attempt to rescue Sītā is presented. The story is carried down to Rāma's return after the chase to the deserted hut.

Rāma and Lakṣmaṇa went after the golden deer. Then Rāvaṇa came to Sītā in disguise as a beggar<sup>21</sup> and kidnapped her. She went on crying addressing the name of Rāma, and Lakṣmaṇa.<sup>22</sup> Jaṭāyu, the bird tried his best to make Sītā free from Rāvaṇa but he failed.<sup>23</sup> Jaṭāyu became very sad because he promised Daśaratha to save his kingdom.<sup>24</sup> At last Rāma and Lakṣmaṇa came back to the hut and when they saw

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20. sāṅgarāṁ māyākuraṅgarāṁ drutanidhananiśācārimāricamagre  
dhāvantarāṁ sañcarantāṁ kṣanamapi gahane jānakī yācate sma/  
rāmaṁ kāmābhīrāmaṁ niśitaśaradhanurdhāriṇāṁ lakṣmaṇena  
kṣipram tadrakṣaṇāyollikhitataṭabhuvā so'pyagāttadvadhāya// *ibid.*, III. 27

21. mārīcamṛgayāvyagre rāme prāpte ca rāvaṇe /  
bhayādiva kuraṅgīṇāmasyāḥ paśyāmi locane// *ibid.*, IV. 5

22. re re bhoḥ paradāracora kimare'dhīraṁ tvayā gamyate  
tiṣṭhādhiṣṭhitacandanācalataṭaḥ prāpto jaṭāyuḥ svayam/  
muñcaināṁ patidevatāṁ na khalu cenmaccaṇḍatuṇḍāṁkuśa-  
krūrāvaskaraṇavraṇāṣṛgurasah pāsyanti gṛdhṛāstava// *ibid.*, IV. 7

23. akṣaṁ vikṣipati dhvajāṁ dalayate mṛdgāti naddhaṁ yugāṁ  
cakram cūrṇayati kṣiṇoti turagān rakṣahpateḥ pakṣirāt/  
rundhangarjati tarjayatyabhibhavatyālambate tāḍaya tyākarṣat-  
yavalumpati pracaṭati nyañcatyudañcatyapi// *ibid.*, IV.11

24. na maitrī nirvyüḍhā daśarathanṛpe rājyaviṣayā  
na vaidehī trātā haṭhaharaṇato rākṣasapateḥ /  
na rāmasyāsyendurnayanaviṣayo'bhūtsukṛtino  
jaṭāyorjanmedāṁ vitathamabhadbhāgyarahitam// *ibid.*, IV. 13

that Sītā was not there, they became nervous.<sup>25</sup> The name of this Act is *Sītāharaṇa*.

## ACT-V

The 5<sup>th</sup> Act of the drama deals with presentation of the events of Rāma's sorrows, Jaṭāyu's death, discussion between Rāma and Hanumat about Sītā, Vāli's death and the days spent by Rāma in the rainy season in the forest.

When Rāvaṇa took Sītā to Laṅkā, Rāma became very remorse. He could not live his life without his beloved wife Sītā.<sup>26</sup> Rāma asked the Godāvarī about his wife.<sup>27</sup> At last, lamenting Rāma asked Śrī Hanumat about his wife Sītā.<sup>28</sup> Hanumat replied that he had seen a lady caught by Rāvaṇa<sup>29</sup> and Rāma having seen the ornaments of Sītā

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25. māyākuraṅgam vinihatya rāmo bhrātrā sahāgatya ca parṇaśālām/  
koṇatrayeṣu prasamīkṣya sītāṁ dṛṣṭaścaturtho na ca śokabhītyā// *ibid.*, IV.16
26. bahirapi na padānāṁ pañktirantarna kācit  
kimidamiyamasītā parṇaśālā kimanyā/  
ahamapi kila nāyam sarvathā rāghavaścet  
kṣaṇamapi nahi soḍhā hanta sītāviyogam// *ibid.*, V.2
27. he godāvari puṇyavāripuline sītā na dṛṣṭā tvayā  
sā harturām kamalāni cāgatavatī yātā vinodāya vā/  
ityevam pratipādapām pratinagam pratyāpagam pratyaṅgam  
pratyenam pratibarhiṇām tata itastām maithilim yācate// *ibid.*, V.11
28. kiṣkindhādrau raudrarudrāvatāram  
dṛṣṭvā rāmo mārutiṁ vācamūce/  
sītā nītā kenacitkvāpi dṛṣṭā  
hṛṣṭah kaṣṭam sañharanprāha vīraḥ // *ibid.*, V. 33
29. pāpenākṛṣyamāṇā rājanicaravareṇambareṇa vrajantī  
kiṣkindhādrau mumoca pracuramaṇigaṇairbhuṣaṇānyarcitāni/  
hā rāma prānanāthetyahaha jahi ripum lakṣmaṇenālapantī  
yānīmānīti tāni kṣipati raghupurah kāpi rāmāñjaneyah// *ibid.*, V.34

could recognize that, that lady was Sītā.<sup>30</sup> In this Act it is found that Rāma killed Vālī by his *Brahmāstra*. Here the 5<sup>th</sup> Act named as *Vālīvadha*, comes to an end.

## ACT-VI

In the 6<sup>th</sup> Act, there is a description of discussion of Rāma with Hanumat and his companions and Hanumat's departure to Laṅkā to give message of Rāma to Sītā.<sup>31</sup> Therein Sītā and Hanumat had a conversation.<sup>32</sup> Hanumat said to Sītā that Rāma was in sorrow without her. Rāvaṇa attacked Hanumat, but Hanumat was not hurt.<sup>33</sup> Laṅkā came to be burnt down by the fire of Hanumat's tail.<sup>34</sup> Then Hanumat came back to Rāma with Sītā's message.<sup>35</sup> Thus the 6<sup>th</sup> Act ends with the discussion of Rāma and Hanumat about Sītā. This Act is known as *Hanumadvijaya*.

30. jānakyā eva jānāmi bhūṣaṇānīti nānyathā/  
vatsa lakṣmaṇa jānīṣe paśya tvamapi tattvataḥ// *ibid.*, V.35

31. atha daśarathasūnorājñayā vāyuputro  
rajanicarapurīmālokyā bhūtvā dvidamśaḥ/  
akalitaparimāṇo mātrayā satrapastāṁ  
kṣipati janakajāgre śīṁśapāgrāvatīrṇaḥ// *ibid.*, VI. 13

32. mātarjānaki ko bhavāniha mṛgaḥ kenātra saṁpreśita-  
stvaddautyena raghūttamena kimidaṁ haste'sti tanmudrikā  
dattā tena tavaiva taṁ nijakarādālabhya cāliṅgya ca  
premṇāśrūṇi sasarja samyagudabhūd gātreṣu romodgamaḥ// *ibid.*, VI.14

33. īśatsajjanamaitrīva nābhidyata kapestanuḥ/  
nihatā candrahāsenā rāvaṇenātiraṅhasā// *ibid.*, VI.23

34. vahnirbabhau vānarapucchajanmā sa dāhya laṅkāṁ khamivotpatiṣṇuḥ/  
rāmādbhayam prāpya kila pratāpaḥ palāyamāno daśakandharasya// *ibid.*, VI. 25

35. (a) manahśilāyāstilakam smara gaṇḍasthale tvayā  
saṁmr̥ṣṭam jānakīvakṣaḥsparśātkāṇīkṛtaṁ khagam// *ibid.*, VI. 39  
(b) āñjaneyah -  
kārṣyaṁ cetpratipatkalā himanidheḥ sthūlātha cetpāṇḍimā  
nīlā eva mṛṇālīkā yadi ghanā bāspāḥ kiyānvāridhiḥ/  
saṁtāpo yadi sītalo hutavahastasyāḥ kiyadvarṇyate  
rāma tvatsmṛtimātrameva hṛdaye lāvanyaśeṣam vapuḥ// *ibid.*, VI. 40

## ACT-VII

The 7<sup>th</sup> Act of the HN deals with the festival of *Vijayādaśamī*, the conversation between Vibhīṣaṇa and Rāvaṇa, and the solution of the problems arising out of refuting the construction of a bridge by the ocean.

In this Act it is found that Rāma went to kill Rāvaṇa on the day of the festival called *Vijayādaśamī*.<sup>36</sup> But when the Bhillis said that Rāma had no weapons, horse, elephant<sup>37</sup>, their mothers said that success came to the powerful man by bravery and skill only, not by horse or elephant.<sup>38</sup> When Vibhīṣaṇa said Rāvaṇa to make Sītā liberated, Rāvaṇa became angry and replied that he was ready to die but not ready to give back Sītā.<sup>39</sup> The ocean did not allow to make a bridge over it to cross it over. Then Rāma became very angry and wanted to dry up the water by his bow and arrow.<sup>40</sup> After

36. atha vijayadaśamyāmāsvine śuklapakṣe  
 daśamukhanidhanāya prasthito rāmacandraḥ/  
 dviradavidhumahābjairyūthanāthaistathānyaiḥ  
 kapibhiraparimāṇairvyāptabhūdikkhacakraḥ // *ibid.*, VII.2

37. bhillībhiḥ sahāsam –  
 no śastram nāpi śāstram na hi ca rathakathā nāpi danto na vājī  
 nokṣāṇo nāpi coṣṭrā bata na ca śibiro nāpi rājā jaṭāvān/  
 novittarām nāpi vastram na ca nṛparacanā kācidatrāsti mātaḥ  
 prātardraṣṭum sthitābhiringirivarakuḥare’bhāṣi bhillībhrevam// *ibid.*, VII. 6

38. vijetavyā laṅkā caraṇataranīyo jalanidhir  
 vipakṣaḥ paulastyo rāṇabhuvi sahāyāśca kapayaḥ/  
 tathāpyeko rāmaḥ sakalamapi hanti pratibalaṁ  
 kriyāsiddhiḥ sattve vasati mahatām nopakaraṇe// *ibid.*, VII.7

39. rāvaṇaḥ sakrodham –  
 jānāmi sītām janakaprasūtām jānāmi rāmaṁ madhusūdanām ca/  
 vadham ca jānāmi nijām daśāsyastathāpi sītām na samarpayāmi// *ibid.*, VII.11

40. rāmaḥ saroṣam –  
 cāpamānaya saumitre rāghave’dhijyadhanvani/  
 samudram śoṣayiṣyāmi padā gacchantu vānarāḥ// *ibid.*, VII. 18

that the ocean made assent and Nala made the bridge and they crossed the ocean.<sup>41</sup> This Act is known as *Setubandhana*.

### ACT-VIII

The 8<sup>th</sup> Act deals with the sending of Aṅgada by Rāma to demand restoration of Sītā from Rāvaṇa.

After crossing the ocean, they arrived at the Suvel mountain, where Rāma called Aṅgada and gave message to Rāvaṇa.<sup>42</sup> There was held a discussion between Rāvaṇa and Aṅgada. Aṅgada said Rāvaṇa to make reconciliation (*sandhi*)<sup>43</sup> with Rāma but Rāvaṇa refused to do that. Aṅgada tried his best to make Rāvaṇa understand the gravity of the issue, but his attempt became unsuccessful. At last, he left the place being frustrated. The name of this Act is *Aṅgadādhikṣepaṇam*.

### ACT-IX

In the 9<sup>th</sup> Act, it is found that Mandodarī, having seen the group of monkeys, Hanumat, Aṅgada and Rāma, suggested Rāvaṇa to make Sītā free and to send

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41. tataḥ prāñjalipuṭopasthitasya samudrasyājñayā nalena  
nibadhyamāne setau tarataḥ prastarānavalokyāha hanūmān-  
ye majjanti nimajjayanti ca parāṁste prastarā dustare  
vārdhau vīra taranti vānarbhaṭān santārayante’pi ca /  
naite grāvaguṇā na vāridhiguṇā no vānarāṇāṁ gunāḥ  
śrīmaddāśarathēḥ pratāpamahimārambhaḥ samujjṛmbhate// *ibid.*, VII.19

42. rāmaḥ - bho mahāvīrāṅgada!  
ajñānādathavādhipatyarabhasādasmatparokṣe hṛtā  
sīteyāṁ parimucyatāmiti vaco gatvā daśāsyāṁ vada/  
no cellakṣmaṇamuktamārgaṇagaṇacchedocchalačchoṇita-  
cchatracchannadigantamantakapurāṁ putrairvṛto yāsyasi// *ibid.*, VIII.2

43. aṅgadah samadam –  
sañdhau vā vīrahe vāpi mayi dūte daśānana/  
akṣato vā kṣato vāpi kṣitipīṭhe luṭhiṣyasi// *ibid.*, VIII. 17

her to Rāma.<sup>44</sup> But Rāvaṇa refused. Hearing the words of Mandodarī, Rāvaṇa sent Śuka and Sāraṇa as messengers to the tent of Rāma.<sup>45</sup> Then minister Virūpākṣa said Rāvaṇa that Rāma was very powerful and he tried his best to get Sītā, so it was better for him to make Sītā free.<sup>46</sup> Mahodara, another minister of Rāvaṇa also agreed with Virūpākṣa. Rāvaṇa, having heard all this, made the decision to send Kumbhakarṇa first to the battle.<sup>47</sup> At the end of this Act there is found the comparison of the beauty of Sītā and Mandodarī. This Act is called as *Mantrivākyam*.<sup>48</sup>

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44. mandodarī añjaliṁ baddhvā rāvaṇaṁ vairividrāvaṇaṁ vijñāpayati deva!

tvarṁ bāhūddhata candraśekharagirirbhṛtā jagadbhakṣakah

putraḥ śakrajyītyavetya raṇadhīrnūnaṁ balī vālijit/

tadrājannabalā balādapahṛtā deyāsyā sā jānakī

laṅkāyāṁ rahasītyuvāca vacanaṁ mandodarī mandire//

*ibid.*, IX.5

45. (mandodarīkathanena kiñcitsabhayo rāvaṇah)

śukaṁ ca sāraṇaṁ vīraṁ dūta prasthāpya rāvaṇah/

rāmadevasya śibiraṁ mantraṁ cakre'tha mantribhiḥ//

*ibid.*, IX.8

46. yāvaddāśaratherna paśyasi mukhaṁ yāvanna pāthonidhiṁ

baddhaṁ yāvadimāṁ na pāvakavaśāṁ laṅkāṁ nirastālakāṁ/

yāvannaiva nijānujaṁ sucaritaṁ yātaṁ kulāṅgāratāṁ

tāvadrāvaṇa lokapāla tarasā sītāṁ prayacchānadhām//

*ibid.*, IX.10

47. rāvaṇah - (sabhayaṁ saśiraḥkampam svagataṁ vā svagatamevocaye)

nītiśāstramidam śrutvā kumbhakarṇah kvacidbalī/

hanti cemāmato yuddhe prathamam preyatāmayam//

*ibid.*, IX.30

48. digvāsā yadi tatkimasya dhanuṣā śastram ca kiṁ bhasmanā

bhasmāthāsyā kimaṅganā yadi ca sā kāmaṁ param dveṣṭi kim/

ityanyo'nyavirodhikarmanirataṁ paśyannijam svāminam

bhṛṅgī sāndraśirāvanaddhaśakalam dhatte'sthiśeṣam vapuh//

*ibid.*, IX.37

## ACT-X

In this Act Rāvaṇa tried his best to show some artificial power to Sītā in order to convince her.<sup>49</sup> But he failed in his attempt owing to the demoness Saramā.<sup>50</sup> Rāvaṇa again came to Sītā, disguised as Rāma and tried her to convince to love him. Sītā also initially took him for Rāma, but at last the fact came to be revealed.<sup>51</sup> Rāma was very unhappy and thought about his wife Sītā.<sup>52</sup>

This Act is known as *Rāvaṇaprapāñca*.

## ACT-XI

In the 11<sup>th</sup> Act Rāma said to Aṅgada to stay carefully the Vānarasenā because in the next day there took place the Rāma's battle festival.<sup>53</sup> Aṅgada made everyone careful because the demoness Prabhañjanī came there by the order of Rāvaṇa

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49. rāvaṇah -  
atha rājanicareśo rāmasaumitrimāyā  
viracitaśirasī tadrūpalāvanṣyapurṇe /  
galadaviralarakte pretaparyyastanetre  
janakaduhiturgre sthāpayāmāsa pāpah // *ibid.*, X.1

50. saramā rākṣasī (sadayam) –  
jānaki tvam na jānīṣe rāvaṇasyātidārūṇām/  
māyāmāsādya mā bhaisī rāmaḥ kāmaṁ sa jīvati// *ibid.*, X. 6

51. rāmaveśadhārī rāvaṇah (saviṣādam)  
bhūtvā tatopyavasare janakātmajāyāṁ  
laṅkāpatirmakaraketuśarātūrāyām/  
klībo viśīrṇamaṇidāṇḍayutah smarārtah  
pāpāttataḥ śiva śivāntaradhiyata drāk // *ibid.*, X.21

52. janasthāne bhrāntaṁ viṣayamṛgatṛṣṇāhatadhiyā  
vaco vaidehīti pratipadamudaśru pralapitam/  
kṛtā laṅkābharturvadanaparipāṭīṣu ghaṭanā  
mayāptam rāmatvarām kuśalavasutā na tvadhigatā// *ibid.*, X. 24

53. rāmaḥ - (vihasya) –  
bho mahāvīrāṅgada yuvarāja vānarabhatānbrūhi.bho bhoḥ sugrīvasainikāḥ rātrau  
sāvadhānatayā sthātabyam śvaḥ sūryodaye rāmasya samarotsavo bhaviṣyati.

*Ibid.*, XI.,p.175

and in the night the Rākṣaṣī came and saw Rāma and Lakṣmana sleeping there.<sup>54</sup> Aṅgada caught her. Rāvaṇa sent Kumbhakarṇa to fight against Rāma. There took place the fight between Aṅgada, Sugrīva, Nila and Kumbhakarṇa. In this fight Kumbhakarṇa was killed. Here this Act comes to its end. This Act is named as *Kumbhakarṇa-vadha*.

## ACT-XII

In the 12<sup>th</sup> Act Meghanāda was found in the battle against Rāma and he was overpowered. Here, further it is presented that, Sītā, having seen Rāma and Lakṣmaṇa, became very happy.<sup>55</sup> But Sītā was in sorrow when she saw Rāma and Lakṣmaṇa in dangerous condition.<sup>56</sup> By this time Meghanāda made a dummy Sītā and cut it into two pieces and brought it in front of Rāma. Having seen it, Rāma became senseless and Lakṣmaṇa tried to make him revived with the help of utterances of Vedic hymns.<sup>57</sup> At the end of this Act, it is found that Lakṣmaṇa killed

54. aṅgadastathaiva karoti / kaṭake śyānau rāmalakṣmaṇau

nihantum rāvaṇena prahitā prabhañjanī nāma rākṣaṣī.

utkhātadāruṇasutīkṣṇakṛpāṇikāsau/ vīrāṭaviṣu niśi nirbharataḥ śyānam/  
dṛṣṭvā sudarśanagurubhramāṇena guptam

rāmaṁ nihāmi kathamadya varāṁ varākī//

*ibid.*, XI. 2

55. svargādimau jhaṭiti mā'navalokayantau

na brahmalokamadhigacchata eva tāvat/  
prāṇā divāṁ brajata sādhugirā mumoca

śvāsānilāṁ janakajā saha saṅgareṇa//

*ibid.*, XII.11

56. prāṇeśvaraḥ pratigirāṁ na dadāti rāmo

hā vatsa lakṣmaṇa mamāpanayena ruṣṭaḥ/  
madvatsalastvamapi nottaramādadāsi  
bhrāntyā bhuvāṁ mama kṛte'tha divāṁ gatau vā//

*ibid.*, XII. 10

57. (samaracatvare) rāmaḥ -

dṛṣṭvā māyājanakatanayākhaṇḍanaṁ rāmacandro  
gurvīmūrvītalamupagato dīrghamāsādya mūrcchām/  
tatpādāgre punaranujaniścetanāṁ prāpya rāmaṁ  
kṛtvotsaṅge smarasi na girāṁ vyāharannityarodīt//

*ibid.*, XII.15

Meghanāda.<sup>58</sup> *Meghanādavadha* is the name of this Act.

### ACT-XIII

Rāvaṇa, having heard the news of Meghanāda's death, became furious and attacked Lakṣmaṇa. Having noticed the condition of Lakṣmaṇa, Rāma said Hanumat to take the physician Suṣena<sup>59</sup> for Lakṣmaṇa's treatment. Hanumat went to the Druhina mountain to take medicine for Lakṣmaṇa. At that moment there had been a dream of Lakṣmaṇa's mother Sumitrā.<sup>60</sup> They prayed for peace with the sage Vasiṣṭha. There was a conversation of Bharata and Hanumat. After that Hanumat came back to Rāma with the medicine for Lakṣmaṇa and he got recovered with that.<sup>61</sup> Then Lakṣmaṇa showed his fury over Rāvaṇa.

The Act is named as *Lakṣmaṇaśaktibheda*.

### ACT-XIV

In the beginning of the 14<sup>th</sup> Act, it is presented that Rāvaṇa sent the messenger Lohitākṣa to Rāma with the message that if Rāma gave him the *Paraśuāstra*

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58. doḥstāṁbhāspḥālakelisphuṭāvikaṭaravadvastaghorāndhakārah  
saṁhārāstraṁ niyojya svadhanuṣi dharanīṁ pāṇināhatya vīraḥ/  
kroḍhāndho rāvaṇasya jvaladanalaśikhāmuḍgiranpāṇiyugme  
sthitvā cikṣepa saumitriratha dṛḍaśiro meghanādasya sādri// *ibid.*, XII.19

59. vaidyam suṣeṇamadhunaiva tadānaya tvam  
laṅkāpateranucaro'pi yato bhiṣakṣaḥ/  
naivā'nyathā vadati rāmagirā hanūmān  
paryyaṅkasuptamacireṇa tamānināya// *ibid.*, XIII.17

60. dhyātvā'tmānaṁ praṇamya prabhubhavanisutāvallabhaṁ tasya vākyam  
nītvā'yodhyāṁ gamiṣyasyakhilakuśalatāmānayiṣyasyapīti/  
caṇḍoḍīnaṁ cakāra drutamatha jananīlakṣmaṇasyopalabhyā  
svapne vyālaḥ samūlaṁ kavalayati bhujam vāmamuttasthuṣīti// *ibid.*, XIII.21

61. lakṣmaṇa –  
ālepito hanumatā girijauṣadhbībhi  
mūrcchāṁ vihāya saśaram dhanurādadānah/  
rāmāravindataraṇīrdharaṇīrdharātmā  
laṅkāpateḥ kūpitakāla ivopatasthou// *ibid.*, XIII.37

then he would make Sītā free and hand over her to Rāma.<sup>62</sup> There is found the conversation between Rāma and Lakṣmaṇa. Lohitākṣa having heard Rāma's words came back to Rāvaṇa and said about Rāma's power. Then Rāvaṇa came to Mandodarī and asked her what he should do at that time; because everyone except him, of his side had met death.<sup>63</sup> Having heard Rāvaṇa's horrifying words Mandodarī said that she wanted to fight with them if he would give her the permission, because she was also a Kṣatriya.<sup>64</sup> At last, after the terrible fight between Rāma and Rāvaṇa, Rāvaṇa was killed by Rāma. Then Sītā became united with her husband Rāma. However, Rāma wanted to test Sītā's purity by fire<sup>65</sup> (*Agniparīkṣā*). Sītā did it accordingly.<sup>66</sup> Rāma accepted her

62. (tataḥ prātaḥkāle, rāvaṇo lohitākṣaṁ dūtamāhūya samādiśati)  
re lohitākṣa! vānaravāhīnīṁ gatvā rāmamiti brūhiaye rāma  
jāmadagnyāṁ nirjitya yastvayā hara prasādaparaśurgṛhītastāṁ  
rāvaṇāya prayaccha tatastava sītāṁ prayacchāmi/ *ibid.*, XIV, p.194

63. rāvanaḥ - (satvaraṁ mānadarīmāndirāṁ praviśya) ayi mānadarī !  
rāmāya pratipakṣavṛkṣaśikhine dāsyāmi vā maithilīṁ?  
yuddhe rāghavasāyakairvinihataḥ svargaṁ gamiṣyāmi vā?  
nītijñē! kathayasva devi! katamāḥ pakṣo gṛhītastvayā  
suśrāvyāṁ padamasmadīyamagamanmanmātraśeṣāṁ balam/ *ibid.*, XIV. 4

64. mānadarī – (sakaruṇam)  
śokam laṅkeśa ! mā gāḥ kuru ciramapunarmā bigūḍopagūḍam/  
devajñāṁ dehi yoddhūṁ samaramavatarāmyasmi sukṣatriyā yat// *ibid.*, XIV, p. 222

65. rāmaḥ - (upasṛtya, sāśāṅkam) he mahānto janāḥ ! yadyapi priyā  
pativrataḥ tathā’pi ciram paramandirasthā divyamantareṇakatham  
māṁ spraṣṭumarhati? (ityākarṇya rāmavākyādākāśādavaranti  
sma brahmādayaḥ ! tato jānakī divyopakaraṇāṁ nāṭayati) *ibid.*, XIV, p.240

66. (i) jānakī – (satvaraṁ, jvalatpāvakamupagamyā) bho bhagavan agne!  
manasi vacasi kāye jāgare svapnamārge  
yadi mama patibhāvo rāghavādanyapuṇsi/  
tadiha dāha māmā’ṅgaṁ pāvakāṁ pāvakatvāṁ//  
sulalitaphalabhaḥjāṁ tvāṁ hi karmaikasākṣī// *ibid.*, XIV.54

(ii) iti jvalattīvrādahanāntarāle deham bikṣepa *ibid.*, XIV, p. 241

after she got tested by fire. Mandodarī came to Rāma and praised Rāma's mother, father, dynasty, while taking into account Rāma's approach towards her.<sup>67</sup> Thereafter, the coronation of Vibhīṣaṇa was performed as per rule.<sup>68</sup> Rāma came back to Ayodhyā, wherein the coronation ceremony of Rāma was celebrated.<sup>69</sup> With turn of events, Rāma sent Sītā with Lakṣmana for exile.<sup>70</sup> Lakṣmaṇa became very unhappy and lamented immensely. With this, the last Act of the drama comes to its end. The name of this Act is *Śrī Rāmavijaya*.

### 3.3 SOURCE OF THE PLOT

The *Hanumanāṭaka* of Śrī Dāmodara Miśra is a fourteen Act play dealing with the story of Rāma. A larger portion of the story of first five *Kāṇḍa* (division) of Vālmīki's *Rāmāyaṇa* i.e. up to the coronation of Rāma after returning from Laṅkā, is the subject matter of this play. So regarding the contents or subject matter of the HN, it may be said that Vālmīki's *Rāmāyaṇa* (*RM*) is the basic source of the drama.

The *Rāmāyaṇa* is the 'Ādikāvya' (first ornate poetry) of Vālmīki the 'ādikavi' (first ornate poet). The *Rāmāyaṇa* of Vālmīki is said to have five Kāṇḍas or chapters, in the earlier time. But the present form of the *RM* consists of seven Kāṇḍas

67. mandodarī –

dhanyā rāma tvayā mātā dhanyo rāma tvayā pita  
dhanyo rāma tvayā varṁśaḥ paradārānna paśyasi// *ibid.*, XIV. 59

68. mahābhāgē ! na khalu rākṣasīnāṁ

sahagamane dharmāḥ/ atastvayā vibhīṣaṇālayamāsthāya  
laṅkācale rājyāṁ cirāya bhujyatāmiti/ vibhīṣaṇāṁ laṅkā-  
dhipatyābhiṣekāṁ nāṭayati/ *ibid.*, XIV. P. 243

69. jagāma rāmaḥ saha sītayā svāṁ purīmayodhyāṁ saha vānarendraiḥ/

pratyāgataistairbharatādibhiśca rājye'bhiṣikto munibhiścirāya// *ibid.*, XIV. 70

70. rāmo daśarathirdivākarakule tasyāṅganā jānakī

nitā sā daśakandhareṇa vanato laṅkālayāṁ chadmanā/  
rāmeṇā'pi kapīndrasaṅgamavaśādambhonidhiṁ līlāyā  
baddhvā parvatamālayā ripuvadhādānīya nirvāsītā// *ibid.*, XIV. 90

viz., *Bālakāṇḍa*, *Ayodhyākāṇḍa*, *Araṇyakāṇḍa*, *Kiṣkindhākāṇḍa*, *Sundarakāṇḍa*, *Yuddhakāṇḍa* and *Uttarakāṇḍa*.

In the *Bālakāṇḍa*, of the *RM* there is found the description of the childhood days of Rāma and other princes, *svayamvara* of Sītā. In the *Ayodhyākāṇḍa* there is the description of the events of the royal court of Ayodhyā. The *Araṇyakāṇḍa* contains the description of Rāma's life in the forest after his departure from the royal court and Rāvaṇa's abduction of Sītā. The *Kiṣkindhākāṇḍa* bears the description of the royal palace of Kiṣkindhā of king Vāli and his brother Sugrīva, Rāma's friendship with Sugrīva and killing of Vāli. In the *Sundarakāṇḍa* there is the description of visit of Hanumat in the Aśokavana and meeting with Sītā and destruction of Laṅkā with fire. The description of the terrible fight between Rāma and Rāvaṇa, killing of Rāvaṇa and returning of Rāma to Ayodhyā after rescuing Sītā are found in the *Yuddhakāṇḍa*. Here it is narrated that Sītā had to undergo fire ordeal for testifying her purity and chastity. Rāma and Sītā got seated on the throne of Ayodhyā. The *Uttarakāṇḍa* of the *RM* is the concluding chapter where all the loose aspects of the story are taken together and the additional information about the various characters are described.

But this Rāmāyanic story has received some deviations and innovation with Śrī Dāmodara Miśra in the dramatic representation of his *Hanumannāṭaka*.

### 3.4 DEVIATION FROM THE ORIGINAL

The *Rāmāyaṇa* of Vālmīki is a śravyakāvya while the *Hanumannāṭaka* of Śrī Dāmodara Miśra is a dṛśyakāvya. A writer of the *dṛśyakāvya* while following a śravyakāvya is sure to address some disadvantages also. Here Śrī Dāmodara Miśra while making the theme of the *Hanumannāṭaka* deviated from the original in certain cases, and added some innovated ones of his own.

Now, there may be a brief discussion on the deviation from the original.

In Vālmīki's *Rāmāyaṇa*, Rāvaṇa, the king of Laṅkā is the tragic hero and occupies a dominant role, while Rāma is the winning hero in the *HN*. Further in the *HN*, Rāvaṇa is portrayed as the rival of Rāma, in respect of Sītā. He is presented as an earnest lover of Sītā. His love and longing for Sītā is vividly described in the drama. Rāvaṇa is deeply attracted by the beauty of Sītā. Rāvaṇa has left no stone unturned to

win Sītā. But all his attempts went in vain. In the drama Rāvaṇa's love towards Sītā is shown vividly than his heroic deed and ferocity.

In the *HN*, in different situations and manner, the role of Paraśurāma or Jāmadagnya Rāma is shown. In the 1<sup>st</sup> Act of the *HN*, Paraśurāma arrives at Mithilā during the *svayamvara* of Sītā and had a debate with Rāma. But in Vālmīki's *Rāmāyaṇa*, Paraśurāma met Rāma on the way back to Ayodhyā after Sītā's *svayamvara*, on hearing the news of breaking the bow of Śiva. This bow was his preceptor's bow. So he accused Rāma for breaking it. This is a deviated scene from the original one.

In the *HN*, Paraśurāma came with the message of Rāvaṇa that he wanted to marry Sītā but he refused to lift the bow of Śiva in Janaka's royal court. But when Rāma was ready to marry Sītā after breaking the bow, love lorn Rāvaṇa's heart got tormented.

In the *Rāmāyaṇa* of Vālmīki, it is found that Rāma went to the forest with Sītā, Lakṣmaṇa and Niṣādarāja Guha. But in the *HN*, there is found no description about the Niṣādarāja Guha.

In the *Rāmāyaṇa* of Vālmīki there is found the description of the hermitage of Bharadvāja, but in the *HN*, there is no mention about it.

In the *HN*, there is found no description of Śarabhaṇga, Sutīkṣṇa and Agastya, whereas Vālmīki's *Rāmāyaṇa* contains long description of all of them.

The *Rāmāyaṇa* of Vālmīki bears lengthy description of the marriage of Rāma, Lakṣmaṇa, Bharata and Śatrughna. But in the *HN*, there is found description of only Rāma's marriage and not of the other three princes.

### **3.5 INNOVATIONS MADE BY THE DRAMATIST**

Śrī Dāmodara Miśra has made some innovations in his *HN*. These innovations appear attractive while considering from the dramatic perspectives.

In the 2<sup>nd</sup> Act of the *HN*, there is the description of Rāma and Sītā's love-sports. The whole Act is full of description of love and physical feelings of Rāma and Sītā. But in the *Rāmāyaṇa* of Vālmīki such descriptions are not available to that

extent. This is probably done for presenting the hero endowed with more human emotions.

In the *HN*, it is shown that Rāvaṇa is attracted towards Sītā and got over passionate in love. This innovative colour to Rāvaṇa's character is added to have more dramatic effect.

In the 11<sup>th</sup> Act, the dramatist of *HN* has given a description of Prabhañjanī Rākṣaṣī which is not found in the *Rāmāyaṇa* of Vālmīki. It has been added to impose more dramatic turn of the events under context.

### **3.6 PROBABLE REASONS FOR DEVIATIONS AND INNOVATIONS**

It should be said that the deviations from the original and innovations made by the dramatist, bear no negative impact upon the original Rāmāyaṇic story of the drama. Rather, it is to be added that the changes noticed in the story of the play have been able to present the contextual events in a more dramatic and convincing way and here lies the justification of the deviations and innovations. As hinted earlier, the probable reason for such changes incorporated to the Rāma story of the *Rāmāyaṇa* may be that the original text of Vālmīki and the work of Dāmodara Miśra belong to two separate classes of literary forms. While the first one is a *Śravyakāvya*, the latter is a *Drśyakāvya*. A dramatist faces some sort of poetic difficulties in presenting a theme borrowed from a work which is not stage-friendly. However, in order to present the story in a vivid, convincing and realistic manner, a dramatist gets compelled to introduce certain changes to the theme collected from other sources. This is supposed to be the reason behind the deviations and innovations met with the *Rāmāyaṇa* story represented in the *HN*. It should be mentioned that these changes or modifications go in favour of the ability of Śrī Dāmodara Miśra as a dramatist.

## CHAPTER- IV

### LITERARY ESTIMATE OF THE HAUMANNAṄTAKA

#### 4.1 RĪTI

The *Rīti* is an important feature of poetry. The *Rīti* (style) is one of the criteria for assessing literary merits. The arrangement of words or syllables, which heightens the excellence of *rasa*, is known by the term *Rīti* (style).<sup>1</sup> *Rīti* is like the adjustment of our body-parts. According to Vāmana, *Rīti* is the particular style of arrangement of words<sup>2</sup>, which is the essence of poetry.<sup>3</sup> According to Vāmana<sup>4</sup>, *Rīti* is of three types, viz. *Vaidarbī*, *Gauḍīyā* (*Gauḍī*) and *Pāñcālī*. According to Daṇḍin<sup>5</sup>, *Rīti* is of two varieties. The *Nātyaśāstra* of Bharata mentions five kinds of *Rīti*.<sup>6</sup> Though Bharata speaks of five types of *Rīti*, Viśvanātha accepts only four types of *Rīti*, viz. *Vaidarbī*, *Gauḍī*, *Pāñcālī*, *Lāṭikā* or *Lāṭī*.<sup>7</sup> The earlier rhetoricians like Daṇḍin and Bhāmaha accept the *Rīti* called *Vaidarbī*, and *Gauḍī*. Daṇḍin gives importance on the *Vaidarbī*, while Bhāmaha<sup>8</sup> favours the *Gauḍī Rīti*.

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1. padasaṅghaṭanā rītirangasaṁsthāviśeṣavat upakartrī rasādīnāṁ *SD.*, IX.1
2. viśiṣṭa padaracanā rītiḥ *KSV.*, II.7
3. rītirātmā kāvyasya *ibid.*, II.6
4. sā tridhā-vaidarbīgaudīyā pāñcālī ceti/ *ibid.*, II.9
5. astyaneko girāṁ mārgaḥ suksmabhedah parasparam/ tatra vaidarbha gaudīyau varṇyete parashputāntarau// *KD.*, II.9
6. avantī daskṣinātya ca tathācaivadra māgadhī pāñcālī madhyamā caiva jñeyā nātya pravṛttayah or'ntayah pañca kīrtitah ... *NS.*, VI. 25, 26
7. sā punah syāccaturvidhā vaidarbīcātha *gauḍī* ca pāñcālī lāṭikā tathā *SD.*, IX.1.2
8. alamkāravadagrāmyamarthyam nyāyyamanākulam gaudīyamapī sādhīyo vaidarbhamiti nānyathā *KL.*, I.35

According to Mammaṭa<sup>9</sup>, the author of the *Kāvyaprakāśa* (KP), the term *Rīti* is also known by the term *Vṛtti*. There is also found a similar version regarding the *Rīti* and *Vṛtti* in the *Dhvanyāloka* (DL).<sup>10</sup>

### VAIDARBHĪ

According to Viśvanātha Kavirāja<sup>11</sup> the *Vaidarbhī Rīti* is used to evoke the *Guṇa* called *Mādhurya* with the use of the words with softer sounds. Vāmana<sup>12</sup> mentions that the *Vaidarbhī* exists in the *Guṇas* viz. *Mādhurya*, *Ojaḥ* and *Prasāda*. In the *Vaidarbhī* style of composition the words are so arranged that sometimes there occurs single compound and sometimes no compound at all. It causes gracefulness to the composition. Viśvanātha's view is better to accept because of this. Viśvanātha used the word *Lalitātmikā*. The word *lālityam* is derived as *lalitasya bhāvaḥ*. According to Udbhaṭa, the rhetorician *Vṛtti* is of three types viz., *Puruṣā*, *Upanāgarikā* and *Grāmyā*. These *Vṛttis* are the collection of three types of letters. The *Upanāgarikā* *Vṛtti* is the collection or combination of two letters. The beginning one is *vargāntavarṇa*<sup>13</sup> or nasals and the other one is mutes.<sup>14</sup> The *vargāntavarṇa* stays in the first position of combined

9. keśāmcidetā vaidarbhī pramukhā ritayomatāḥ (etāstisro vṛttayah  
vāmanādinām mate vaidarbhī gaudī pāñcālakhyāritayo matāḥ) *KP.*, X.111

10. asphuṭasphuritam kāvyatvatvametadyathoditam  
aśaknuvadbhirvyākartum rītayah sampravartitāḥ  
śabdatatvāśrayah kāścidarthatatvayujo'parāḥ  
vṛttayo'pi prakāśante jñātesmin kāvyalakṣaṇe *DL.*, III.46-47

11. mādhuryavyañjakairvarṇai racanā lalitātmikā  
avṛttiralpavṛttirvā vaidarbhī rītirucyate *SD.*, IX. 2-3

12. samagraguṇapeta vaidarbhī *KSV.*, II.11

13. ḥa, ḥa, ḥa, na, ma *SD.*, IX

14. sparśavarṇa viz. ka, kha, ga, gha etc. *ibid.*, IX

letters.<sup>15</sup> In this *Vṛitti* the letters are combined by repeating<sup>16</sup> also. Abhinavagupta and some other rhetoricians mention the *Upanāgarikā Vṛitti* as the *lalitā*. Viśvanātha mentions that the *Lalitātmikā* consists of *Vaidarbhi*. Rudraṭa<sup>17</sup> says that the *Vaidarbhi* contains no compound or a few ones; it is associated into all the *Guṇas*, abounds in the second letter of each series in the alphabet (viz. *kha*, *cha*, *tha*, *pha*), consists of letter pronounced with little effort and easy in construction. Bilhana praises the *Vaidarbhi* style in his *Vikramāñikadevacarita*.<sup>18</sup> In the *Hanumannāṭaka* the author Śri Dāmodara Miśra uses the *Vaidarbhi* in many places. As for example in the verse *hāro naropitāḥ ... drumāḥ*,<sup>19</sup> *rāme śyame sakāme ...gateva*<sup>20</sup> etc. there is found the *Vaidarbhi*.

## ***GAUDĪ***

According to Viśvanātha Kavirāja the *Gauḍī* style contains long compounds with harsh sounds. Hence, it helps to express the *Guṇa* called *ojaḥ* only.<sup>21</sup> Moreover, the existence of *Gauḍī* is not considered by Viśvanātha Kavirāja in case of *Kānti*. It may be said that the prose writers like the *Gauḍī* style very much. Vāmana

15. mba, ṅga, etc.	<i>ibid.</i> , IX
16. cca, ppa, kka, etc.	<i>ibid.</i> , IX
17. asamastaikasamastā yuktā daśabhirgunaiśenvaidarbhi vargadvitīyabahulā svalpaprāṇakṣarī ca suvidheyā	<i>ibid.</i> , IX
18. anabhavṛṣīḥ śravanāṁṛtasya sarasvativibhrama janmabhumiḥ vaidarbhitīḥ kṛtināmudeti saubhāgyalābhapratibhū padānām,	VC., I.9
19. hāro nāropitāḥ kaṇṭhe mayā viśleśabhirūṇā/ idānīmantare jātāḥ parvatāḥ sarito drumāḥ//	<i>HN.</i> , V.25
20. rāme śyāme sakāme sprśati janakajāpāṇipadmam pradattam pitrā netrālipadme pravarapuravadhūmaṇḍalānāṁ muhūrte/ tatpānisparśasaukhyāṁ paramanubhavatī saccidānandarūpe tatrāśid bāṇabhinnā ramaṇaratipateryoganidrāṁ gateva//	<i>ibid.</i> , I. 57
21. ojaḥprakāśakairvarṇairvandha ādambaraḥ punaḥsamāsa bahulā gauḍī	<i>SD.</i> , IX.3-4

mentions that the *Gauḍī* exists in two types of Guṇas namely *Ojaḥ* and *Kānti*.<sup>22</sup> Daṇḍin says that the *Gauḍī* is found beyond the ten Guṇas.<sup>23</sup> Bhojarāja mentions that the writing with the compounds containing of *Ojaḥ* and *Kānti* is called *Gaudīyā*.<sup>24</sup> Rājaśekhara accepts the same view. He adjoins that it is used in the *Vamśavarṇanā*.<sup>25</sup> The 2<sup>nd</sup> *Nāndī* verse *pātu śrīstana ... ākṛtiḥ*<sup>26</sup> of the *HN* is mentioned as an example of this type of *rīti*. Śri Dāmodara Miśra uses *Gauḍī Rītī* in various cases also.

## *PĀÑCĀLĪ*

According to Viśvanātha Kavirāja, *Pāñcālī* is a *rīti* which goes midway between the *Vaidarbī* and the *Gauḍī* and consists of five or six compounded words.<sup>27</sup> He presents his opinion that the *Pāñcālī* is produced after the combination of *Mādhurya* and *Ojaḥ*. But, if there be the *Ojaḥ*, then there cannot be expected the simultaneous existence of *Mādhurya*. Rājaśekhara also accepts the existence of *Pāñcālī*.<sup>28</sup> Vāmana says that the *Pāñcālī*<sup>29</sup> is used in a composition where there is necessity of presenting

22. ojaḥkāntimatī gauḍīyā... *KSV.*, II.12

23. iti vaidarbhamargasya prāṇā daśagunah smṛtaḥ  
eśāṅg viparyayaḥ prāyo dṛṣṭayte gauḍa varmatiḥ *KD.*, I.42

24. samāstatyudbhata padāmojaḥ kāntiguṇānvitam  
gaudīyeti vijananti rītiging rītivicashanāḥ ... *SKBH.*, II.31

25. tathā vidhākalpayāpi tayā yadvamśaviadīkṛtaḥ  
ramāsavadanuprāsavadyoga vṛttiparamparā  
garbhaṅg jagāda sā gauḍīyā rītiḥ/ *KM.*, III, p.8

26. pātu śrīstanapatrabhangamakarīmudrāṅkitoraḥsthalo  
devaḥ sarvajagatpatirmadhu vadvaktrabjacandrodayaḥ/  
krīḍākroḍatanornavenduviśade dañstrāṅkure yasya bhū  
rbhātisma pralayābdhipalvalatalotkhātaikamustākṛtiḥ// *HN.*, I.2

27. varṇaiḥ śeṣaiḥ punardvayoh  
samastapañcaṣapado bandhaḥ pāñcālikā matā *SD.*, IX.4

28. vaidarbī gauḍīyā pāñcālī ceti rītayastrisraḥ *KM.*, VII, p. 31

29. mādhurya-saukumārayopapannā pāñcālī *KSV.*, II. 13

the Guṇas called *Mādhurya* and *Saukumārya*. Bhoja also holds the same opinion.<sup>30</sup> The author of *HN*, also resorts to this *Pāñcālī* in many places. In the verse *ājanmabrahmacārī ... jāmadagnyaḥ*<sup>31</sup> *vandārūvīndāra ... naiśīt*<sup>32</sup> etc. this *Pāñcālī* is found. In prose portion like *are re nijakula*<sup>33</sup> ... and *sarvalakṣaṇa*<sup>34</sup> ... etc. there is also found the use of the *Pāñcālī*.

## *LĀṬĪ*

The rhetorician Vāmana does not mention the *rīti* called *Lāṭī*. He is silent in this matter. The *Lāṭī* is mentioned by Bhoja and Viśvanātha Kavirāja. Bhoja accepts that *Lāṭī* contains certain important elements of all other *rītīs*.<sup>35</sup> Viśvanatha<sup>36</sup>, on the other hand holds that the *Lāṭī* is a style existing in the intermediate position between the

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30. samastapañcaṣapadamojaḥkāntivivarjitaṁ  
mādhurām sukumārāñca pāñcālim kāvyo viduh/*SKBH.*, II. 30

31. ājanma brahmacārī pṛthulabhujaśilāstambhvibhrājamāna  
jyāghātaśreṇisanjñāntaritavasumatīcakrajaitrapraśastih/  
vakṣahpīṭhe ghanāstrabraṇakīṇakathine saṅkṣṇubānah pṛṣṭkān  
prāpto rājanyagosthīvanagajamṛgayākautukī jāmadagnyaḥ// *HN.*, I. 31

32. vandārūvīndārakavṛndavandimandāramālāmakarandabindūn/  
mandodarīyam caraṇāravindareṇutkarānkarkaratāmanaiśīt// *ibid.*, IX. 4

33. are re nijakulakamalinīprāleyavarṣa dāśarathe  
kathamakāṇḍamadāntapracaṇḍadordanḍakodanḍakhaṇḍacanḍi-  
māṇḍambareṇāpuritaṁ jagatrayam/ sakalavasumatīmaṇḍalā-  
khaṇḍalakumudinīpakṣalakṣmīharaṇakiraṇamālināṁ na māṁ vetsi *ibid.*, I, p.19

34. sarvalakṣanopetāndevabhūpālayogyānmeduramandurāyāṁ  
turagānavalokya mārajvarākulacittabhrāntyā vaduputra-  
yormaṇgalāvalokanāyāgatasya ... etc. *ibid.*, II, p.30

35. samastarītiyāmiśrā lāṭiyā rītiriṣyate *SKBH.*, II.33

36. lāṭī tu rītirvaidarbhīpāñcālyorantare sthitā *SD.*, IX.5

*Vaidarbhi* and the *Pāñcālī*. This type of style is named as *Āvantikā*.<sup>37</sup> But Viśvanātha again mentions views of some other authorities that *Lāṭī* contains soft (*mṛdu*) letters.<sup>38</sup> The passages *jānāmi sītāṁ.... samarpayāmi*<sup>39</sup> of the *HN* may be referred to as an example of this *Lāṭī* style.

#### 4.2 *GUÑA*

The *Guṇa* (quality or merit) is an important feature of the poetry. There are ten types of *Guṇa* according to the *KD* of Daṇḍin.<sup>40</sup> Bharata<sup>41</sup> and Vāmana<sup>42</sup> also mentions ten *Guṇas*. Śrīśingabhūpāla in his *Rasārnavaśudhākara* (*RSK*) opines that all these ten *Guṇas* are the life of the *rīti* called *Vaidarbhi*.<sup>43</sup>

In the *Kāvyālāmīkārasāmagraha* (*KSS*), Udbhata accepts only three *Guṇas*, viz. *mādhurya*, *ojaḥ* and *prasāda*.<sup>44</sup> Viśvanatha opines that the cause of the excellence of the *Rasa* is *Guṇa*.<sup>45</sup> He again says that the *Guṇas* are the part of sentiment like *śauryya* etc.<sup>46</sup> According to him, *Guṇas* are of three varieties, viz. *Mādhurya*, *ojaḥ* and

37. antarāle tu pāñcālīvaidrabhyo yā vatiṣṭhate/  
savāntikā samastaiḥ syāddvitrastricaturaih padaiḥ// *SKBH.*,II. 32

38. lāṭī tu mṛdubhī padaiḥ ... *SD.*, IX., p. 602

39. jānāmi sītāṁ.... samarpayāmi// *HN.*, VII. 11

40. śleṣa prasāda samatā mādhuryam sukumāratā  
arthavyakti rudāratvamojah kāntisamadhayaḥ/ *KD.*,I.41

41. śleṣaḥ prasādaḥ samatā, samādhimādhurijyamojah  
padasaukumāryam arthasya ca vyaktirudāratā  
ca kāntiśca kāvyasya guṇā daśaito... *NS.*, XVII.95

42. ojaḥprasādaśleṣa samatā samādhi mādhurya saukumār-  
yjodāratārthavyaktikāntayo bandhaguṇāḥ *KSV.*, III. 1.4

43. śleṣa prasāda samatā mādhuryam sukumāratā ...  
arthavyaktirudāratvamojah kāntisamādhayaḥ ...  
ete vaidarbhamārgasya prāṇā daśaguṇāḥ smṛtaḥ *RSK.*, I., p.230, 231

44. guṇāḥ kāvyasya mādhurjaujah prasādalakṣhaṇāḥ *KSS.*, III,1<sup>st</sup>. 4

45. utkarṣahetavaḥ proktā guṇālāmīkārarītayah/ *SD.*, I.3

46. rasāsyāṅgitvamāptasya dharmāḥ śauryādayo yathā guṇāḥ *ibid.*, VIII.1

*prasāda*.<sup>47</sup>

## ***MĀDHURYA***

The long accumulated ecstasy in the melting of the heart is called *Mādhurya*.<sup>48</sup> It is also said that the speech which gives the happiness to the mind is called *Mādhurya*. It is mentioned by Śrīsāṅgabhbhūpāla that the words and meanings where *rasa* emerges is named as *Mādhurya*.<sup>49</sup> According to Bharatamuni, the speech which has been heard for many times but there is no feeling from that is called *Mādhurya*.<sup>50</sup> Udbhaṭa also says that the speech which gives happiness is *Mādhurya*.<sup>51</sup> According to Vāmana, separated or independent words are the quality of *Mādhurya*.<sup>52</sup>

The *Mādhurya* is used in very specific contexts. Viśvanātha says that this quality is mostly used in *sambhoga*, *vipralambha*, *karuṇa* and in the *śānta*.<sup>53</sup> According to *RSK* of Śrīsāṅgabhbhūpāla, *Mādhurya* is used in delineating the erotic sentiment.<sup>54</sup> That *Guṇa* is called *Mādhurya*, wherein is expressed the charming feeling attached to the erotic sentiment.<sup>55</sup>

In the *HN* of Śrī Dāmodara Miśra also there is noticed the use of this *Mādhurya* in various places. As for example the verses *sītāṁ manoharatāṁ*.....<sup>56</sup>,

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47. mādhuryamojo'tha prasāda iti te tridhā	<i>ibid.</i> , VIII.1
48. cittadravibhāvamayo'hlādo mādhuryamucyate	<i>ibid.</i> , VIII.2
49. tanmādhuryam bhaved yatra śabde'rthe ca sphuto rasah	RSS., I.234
50. bahuśo yat śrutarāṁ vākyarāṁuktam vāpi punah punah nodvejati yasmadhvi tanmādhuryamiti smṛtam	NS., XVII. 100
51. tatra mādhuryamāhlādakatvāṁ/	KSS., VI, p.81
52. pṛthakpadatvāṁ mādhurjyāṁ	KSV., III. 1.20
53. sambhoge karuṇe vipralambhe śānte'dhikāṁ kramāt...	SD., VIII.2
54. śrīṅgārarasaparivāhitvena mādhuryāṁ/	RSK., I, p.66
55. madhuraṁ rasavadvāci vastunyapi rasasthitih yena mādyanti dhīmanto madhuneva madhuvratāḥ	KD., I. 51
56. sītāṁ manoharatāṁ giramudgirantī <sup>57</sup> māliṅga tatra bubhuje paripūrṇakāmāḥ/ rāmāstathā tribhuvane'pi yathā na ko'pi rāmāṁ bhunakti bubhuje na ca bhokṣyatīśah//	HN.,II. 28

tadanu janaka... pañcabāṇah<sup>57</sup>, nidrālustrī... śrayante<sup>58</sup> etc. may be referred to.

In the *HN*, Śri Dāmodara Miśra used *Mādhurya* very beautifully and clearly.

## ***OJAH***

The *Ojaḥ* (Energy) is an expansion of mind; or which expresses the power of heart is called *Ojaḥ*.<sup>59</sup> *Ojaḥ* is more effective in the sentiments like heroic, disgusting and in furious. Where both the words and meanings are present that type of *guṇa* is called *Ojaḥ*.<sup>60</sup> According to Śrīsringabhūpāla, *Ojaḥ* can be found in the compounded form of writing.<sup>61</sup> Vāmana says that in *Ojaḥ* there can be found a piece of tough or harsh writing.<sup>62</sup> Udbhaṭa also supports Vāmana's view.<sup>63</sup>

In delineating the heroic sentiment, the *Ojaḥ* is used in writing.<sup>64</sup> Again Mammata says that the *Ojaḥ* can be used mostly in the case of *bībhatsa* and *raudra* sentiment.<sup>65</sup> Viśvanatha also accepts Mammata's views.<sup>66</sup> The 1<sup>st</sup> and 3<sup>rd</sup> letters

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57. tadanu janakaputrīvaktramālokya rāmāḥ	
punarapi punarevaghrāya cumbanna ṛptah/ stanataṭabhujamūlorahsthalaṁ romarāji- rmadansadanamāśīccumbitam pañcabāṇah//	HN., II.18
58. nidrālustrīnitambāmbaraharaṇaraṇanmekhalārāvadhavat kaṇdarpārabdhabāṇavyatikarataralāḥ kāmino yāminīṣu/ tāṭāṇkopāntakāntagrathitamaṇigaṇodgacchadchaprabhābhi- rvyaktāṇgāstūṇgakampā jaghanagiridārīmāśrayante śrayante//	ibid., III. 19
59. ojaścittasya vistārarūpam dīptatvamucyate ...	SD., VIII. 4
60. avagīto'pi hino'pi syādudāttāvābhāvokah yatra śabdārtha sampattistadojaḥ parikīrtitam/	NS., XVII. 101
61. samāśabahulatvaṅg yat tadoja iti gīyate	RSK., I. p., 237
62. gāḍabandhatvamojaḥ/	KSV., III. 1.5
63. ojo gāḍatā	KSS., VI., p. 81
64. diptyāātmavistṛter heturojo vīrarasasthiti	KP., VII. 68
65. bībhatsaraudrarasayos tasyāādhikyang krameṇa ca	ibid., VII. 69
66. vīrabībhatsaraudreṣu krameṇadhikyamasya tu	SD., VIII.5

joined with the 2<sup>nd</sup> and 4<sup>th</sup> of any series, that is to say, with any of the aspirates, such letters as are combined with preceding or following or both, the cerebrals (*t*, *tha*, *da* and *dha*) even though uncombined with another consonant and the *sa* and *śa* also can be used here.<sup>67</sup> The expression is elaborated by the compounded words. The narrative portion is harsh.<sup>68</sup>

In the *HN*, the author uses the *Ojaḥ* in some words where the heroic sentiment is suggested. The speech of Aṅgada<sup>69</sup> is cited as an example.

### **PRASĀDA**

Bharata opines that the words which indicate the pleasant or charming effect is called the *Prasāda*.<sup>70</sup> But Vāmana uses the word *śithila* in case of *Prasāda*. Easiness is the characteristics of *Prasāda*.<sup>71</sup> According to Mammaṭa, one which appears immediately like the fire kindled with dried up fuel and the clear water, it is termed as *Prasāda*.<sup>72</sup> The words which expresses all the feelings immediately is named as *Prasāda*.<sup>73</sup>

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67. uparyodho dvayorvā sarephau ṭathadāḍaiḥ saha  
śakārasca śakārasca tasya vyanjkatāṅg gatāḥ/ *ibid.*, VIII. 6

68. tatha samāso bahulo ghatanaudhatya śalinī *ibid.*, VIII. 7

69. aṅgada – (sāṭopam)  
māgāstistha niśācari kṣaṇamapi sthitvā punargamyatāṁ  
yatrāste bhujavikramākhilajagadvidrāvaṇo rāvaṇaḥ/  
adyāpyaṅgadabāhupāśapatitā mūḍe kimākrandase  
siṁhasyāntikamāgateva hariṇī kastvāṁ paritrāyate// *HN.*, XI. 3

70. apyanukto vudhairyatra śabdobā pratiyate  
sukha śabdārtha sambodhanāt prasāda parikirtyate/ *NS.*, XVII, 97, p. 151

71. saithilyam prasādaḥ *KSV.*, III. 1.6

72. śuṣkendhanāgnivat svacchajalavat sahasaiva yah  
vyāpnatyanyat prasādo’sau sarvatra vihitasthitih/ *KP.*, VII. 69, 70, p. 349

73. arthavyakteḥ prasādākhyaguṇenaiva parigraḥ ... *SD.*, VIII.11

In the *KD*, Daṇḍin opines that *Prasāda* is very famous like the light of the moon.<sup>74</sup> The *Prasāda* emerges from the famous or familiar word.<sup>75</sup> It is also accepted by Śrīsringabhūpāla.

The *Hanumannāṭaka* of Śrī Dāmodara Miśra displays the use of *Prasāda* to a great extent. The verses *rāmaṁ daśarathaṁ*<sup>76</sup> ... , *dviḥ śaram*<sup>77</sup> ... and *ayam kaṇṭhaḥ*<sup>78</sup> ... and *gaganam gaganākāraṁ*<sup>79</sup> ...etc. are cited as examples of this *guṇa*, available in the play.

### 4.3 FIGURES OF SPEECH EMPLOYED IN THE *HANUMANNAṬAKA*

The word *Alamkāra*, has an ancient origin.<sup>80</sup> The *Nātyaśāstra* (NS) speaks of *Upamā*, *Rūpaka*, *Dīpaka* and *Yamaka* as four *Alamkāras* of *Nāṭaka*. Vāmana says that poetry receives its acceptability owing to the figure of speech only.<sup>81</sup> He also mentions that beauty itself is *Alamkāra*.<sup>82</sup> *Alamkāras* are the figures of speech, which beautify the *Kāvya*. According to Viśvanātha Kavirāja<sup>83</sup>, *Alamkāra* means those non-permanent attributes of a word and its sense, that add to their beauty and aid the *Rasa* or the like, being like bracelets and the like which adorn the human form.

74. *prasādavat prasiddārthamidorindīvaradyuti*  
*lakṣmā lakṣmīm tanotiti pratiti subhagam vacah//* *KD.*, I. 45

75. *prasidhārthapadatvaṅg* *yat sa prasādo nigadyate ...* *RSK.*, I. 233

76. *rāmaṁ daśaratham* *viddhi māṁ viddhi janakātmajān/*  
*ayodhyāmaṭavīṁ viddhi gaccha putra yathāsukham//* *HN.*, III. 18

77. *dviḥ śaram* *nābhisañdhatte* *dviḥ sthapayoti nāśitān/*  
*dvirdadāti na cārthibhyo rāmo dvirnābhībhāṣate//* *ibid.*, I.48

78. *ayam kaṇṭhaḥ* *kuthāraste* *kuru rāma yathocitam/*  
*nihantum hanta goviprānna* *śūrā raghuvamṣajāḥ//* *ibid.*, I. 39

79. *gaganam gaganākāraṁ* *sāgarah sāgaropamah*  
*rāmarāvaṇayoryuddham* *rāmarāvaṇayoriva//* *ibid.*, XIV. 18

80. *kāte astyarmkṛtiḥ* *sūktaiḥ* *kadā nūnarām* *te maghavan dāśena* *Rg.*VII.29.3

81. *kāvyaṁ grāhyamlamkārāt* *KS.*, II.1

82. *saundaryamlamkāraḥ* *ibid.*, II.2

83. *śabdārthayorasthirā* *ye dharmah* *śobhāti* *śāyinah/*  
*rasādīnupakurvanto*’*laṅkārāste*’*ṅgadādivat//* *SD.*, X.1

The verses of the *Hanumannāṭaka* (*HN*) of Śrī Dāmodara Miśra are found to be beautified with the employment of both the types of poetic embellishment, i.e. *Śabdālamīkāra* and *Arthālamīkāra*. Employment of various types of figures of speech in the verses of the *HN* is being shown in this way.

### ***Upamā* (Simile)**

The figure *Upamā* is an *Arthālamīkāra*. This *Upamā*<sup>84</sup> is said to occur when some sort of similarity between two things comes to be denoted without a reference to the dissimilarity. There are some examples of this figure of speech found in the *HN*. This figure is found in the following verses of the *HN*, viz.I.2, 10; III. 8, 15; IV. 14; V. 26; VIII. 18.

### ***Rūpaka* (Metaphor)**

When there is maintained no difference between the object of comparison, the figure is known as *Rūpaka*.<sup>85</sup> We have this figure in the following verses of the *HN*, viz. VIII. 31; XIV. 77

### ***Arthāntaranyāsa* (Corroboration)**

When a general proposition is strengthened by a particular one or a particular by a general one and when an effect is justified by a cause or vice-versa, either under similarity or on a contrast, the figure is known as *Arthāntaranyāsa*.<sup>86</sup> The verses showing the use of this figure are as follow –

I: 21; II: 23; VII: 7; IX: 12; XIII: 13;

### ***Kāvyaliṅga* (Poetical cause)**

When the reason is implied in a sentence or a word, it is termed as *Kāvyaliṅga*.<sup>87</sup> The verses showing this figure in the *HN* are - I:22; III:14; IV:8, 13; V:64; VI: 37;

84. sāmyam vācyamavaidharmyam vākyaike upamādvayoh/ *ibid.*, X.14

85. rūpakam rūpitāropādviṣayenirapahnave *SD.* X.40

86. sāmānyam vā viśeṣena viśeṣastena vā yadi/

kāryañca kāraṇanedam kāryeṇaca samarthyate/  
sādharmyenetareṇārthāntaranyāso'ṣṭadhā tataḥ// *ibid.*, X.80

87. hetor vākyapadārthatve kāvyaliṅgam nigadyate/ *ibid.*, X.81

### ***Saṅkara (Blending)***

When the *Alamkāras* are mixed either being *aṅga* or *aṅgī* or in a position of doubt as to which is the main one, or exist in a *Pada* (word) or *Pāda* (quarter), the figure is known as *Saṅkara*.<sup>88</sup> The verses showing the use of this figure in the *HN* are as follows – II:5; VI:27; XIV: 85

### ***Samāsokti (Speech of Brevity)***

When the behavior of another is ascribed to the subject of description from a sameness of action, sex or gender and attribute, the figure is called *Samāsokti*.<sup>89</sup> The verses showing this *Alamkāra* in the *HN* are – II:6, 19.

### ***Dīpaka (Illuminator)***

When a thing, which is the subject in hand, and another which is not the subject in hand, are connected with the same attribute, the figure is called *Dīpaka*.<sup>90</sup> In the *HN*, the following verses show the use of this figure of speech. II:4; IV: 11

### ***Tulyayogitā (Equal Pairing)***

When the objects in the context and others are associated with one and the same attribute, then the figure is known as *Tulyayogitā*.<sup>91</sup> The verse *nadyaśca khalamaitri ... youvanāḥ*<sup>92</sup> contains the use of this *Alamkāra*.

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88. aṅgāṅgitve'laṅkṛtīnāṁ tadvadekāśrayasthitau/

sandhigdhatveca bhavati saṅkarastrībidhah punah//

*ibid.*, X.127

89. samāsoktiḥsamairyatra kāryaliṅga viśeṣaṇaiḥ/

vyavahārasamāropah prastute'nyasye vastunah//

*SD.*, X.74

90. aprastutaprastutayor dīpakam tu nigadyate/

*SD.*, X.67

91. padārthānāṁ prastutānāmanyeśāṁ vā yadā bhavet/

ekadharmaḥbhisaṁbandhah syāttadā tulyayogita//

*ibid.*, X.66

92. nadyaśca khalamaitrī ca lakṣmīśca niyatirdviśām/

sukumārāśca vanitā rājannasthiryouvanāḥ//

*HN.*, IX. 19

### **Sahokti (Connected Description)**

When a word conveying, by virtue of the power of denotation, a meaning connected with another thing by the force of some word like *sārdham*, *sākam*, *saha* etc., the figure is then called *Sahokti*.<sup>93</sup> Example of this *alamkāra* from *HN* is the verse I:23.<sup>94</sup>

### **Sandeha (Doubt)**

When an object under discussion is poetically suspected to be something else, it is called *Sandeha*.<sup>95</sup> The verses II:7; IV:9; VI:28 etc. show the use of this *alamkāra*.

### **Samuccaya (Conjunction)**

According to Viśvanātha Kavirāja, when notwithstanding the existence of one cause sufficient to bring about an effect, there are other producing the same effect according to the maxim of the threshing-floor and the pigeons or when two qualities or two actions or a quality and an action are simultaneously produced there is *Samuccaya*.<sup>96</sup> The verse *cūḍācumbitakaṅka ... paippalaḥ* of the *HN* is bearing the use of this *alamkāra*.

### **Utprekṣā (Poetical Fancy)**

*Utprekṣā*<sup>97</sup> is the imagining of an object under the character of another. The following verses are written in this *alamkāra*. II:15, 16; V:63; XIV: 63

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93. sahārthasya balādekaṁ yatra syādvācakaṁ dvayoh/  
sā sahoktirmūlabhutātiśayoktiryadā bhavet// *SD.,X.72*

94. utkṣitaṁ saha kauśikasya pulakaiḥ sārdham mukhairnāmitam  
bhūpānāṁ janakasya saṁśayadhiyā sākāṁ samāspitam/  
vaidehīmanasā samāṁ ca sahasākṛṣṭam tato bhārgava-  
prauḍhāhāmṛktidursadena sahitāṁ tadbhagnamaiśāṁ dhanuh// *HN., I.23*

95. sandehaḥprakṛte'nyasya samsayah pratibhotthitah/ *ibid., X.51*

96. samuccayo'yamekasmin sati kāryasya sādhake/  
khale kapotikānyāyāttatkaraḥ syātparo'pi cet//  
guṇau kriye vā yugapatsyātāṁ yadvā guṇakriye/ *ibid., X. 64, 65*

97. bhavet sambhābanotprekṣāprakṛtasya parātmanā/ *ibid., X.57*

### ***Viṣama (Incongruity)***

According to Viśvanātha Kavirāja, when the qualities or the actions of a cause and its effect are opposed to each other, or when an effort fails and some evil result follows, or, when there is an association between two things that are incongruous, then the figure is called *Viṣama*.<sup>98</sup> The following verses show the use of this *alaṁkāra*. V:18; V:20; VIII:16.

### ***Ullekha (Representation)***

The description of one under different characters arising from a difference of perceivers or from difference of the objects is termed *Ullekha*.<sup>99</sup> The verse *yam śaivāḥ samupāsate ...* of the *HN* contains the use of this *alaṁkāra*.

## **4.4 VARIOUS RASAS DELINEATED**

The earlier Sanskrit critics are not found to treat *Rasa* (poetic sentiment) as an essential and separate canon for assessing a piece of poetry in general. Bhāmaha<sup>100</sup> and Daṇḍin<sup>101</sup> include the *Rasa* within the purview of the figure *Rasavat*, while, Vāmana<sup>102</sup> is found to recognize it as an element within the *Arthaguṇa* called *Kānti*. The word *Rasa* primarily means ‘taste’ or ‘flavour’ or ‘savour’ or relish, but metaphorically it means the emotional experience of beauty in literature. The *KV* describes how the figure *Rasavat* is dependent on the eight Rasas and it is further shown that Daṇḍin was quite aware of the difference between *sthāyibhāvas* and *Rasa*. Bhāmaha and Daṇḍin, the two exponents of the *Alaṁkāra* school, are noticed to assign a subordinate status to the *Rasa*.

However, a distinct exposition of the *Rasa* along with its relation with the poetry in general, comes into light in the works of the comparatively later rhetoricians

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98. guṇaukṛye vā cet (yat) syātāṁ viruddhe hetukāryayoh/  
yadvārabdhasya vaika(pha) lyamanarthasya casambhavah/  
virūpayoh saṅghaṭanā yā catadviṣamarṇ mataṁ// *ibid.*, X.91

99. kvacidbhedād grahītṛṇāṁ viṣayānāṁ tathā kvacit  
elasyānekadhollekho yah sa ullekha ucyate/ *ibid.*, X.37

100. rasavaddarśitaspaṣṭāśṛgārādirasam tathā/ *KL.*, III.6

101. rasavadrásapeśalaṁ *KD.*, II.275

102. dīptarasatvarṇ kāntih *KSV.*, III.2.14

like Ānandavardhana and Viśvanātha. On the other hand, Viśvanātha defines *Kāvya* to be a sentence, provided, it contains *Rasa*.<sup>103</sup> However, it will not be justified to assume that the earlier writers were lacking in the idea of *Rasa* and that they failed to realize the aesthetic value in poetry or, that, their works were devoid of the *Rasa*. Bhāmaha<sup>104</sup> is found to maintain that a *Mahākāvya* should depict all the eight Rasas separately. Firstly Rudraṭa is found to treat *Rasa* in his work called *Kāvyalamkāra* (*KL*). The *Nātyaśāstra* (*NS*) says that nothing can be done in a drama without *Rasa*.<sup>105</sup> The *Abhinavabhārati* (*AB*) remarks that one *Rasa* runs like a thread in a dramatic representation.<sup>106</sup>

The canons of Sanskrit dramaturgy mentions that a drama may contain more than one sentiment, but only one of them should be the principal one. It is also said that the principal sentiment should be either *Śrīngāra* (love) or *Vīra* (heroic).<sup>107</sup> There is also a rule that one sentiment should be principal and other should be subordinates to it. The view is found corroborated in by Ānandavardhana.<sup>108</sup>

Śrī Dāmodara Miśra in his *HN*, uses various kinds of the dramatic sentiment. The sentiments depicted in the *HN* are the *Śrīngāra*, *Vīra*, *Raudra*, *Adbhuta*, *Karuṇa*, *Hāsyā* and *Bhayānaka*. Here is an attempt to make an assessment of various Rasas, incorporated in the *HN*.

### ŚRĪNGĀRA (EROTIC)

According to Bharata, wherein the permanent mood is *Rati*, that is called *Śrīngāra*.<sup>109</sup> Literally *Śrīngāra* means a ‘horn’ which sprouts from the head of a bull as a

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103. vākyam rasātmakam kāvyaṁ/	SD., I.3
104. caturvargābhidhāne'pi bhūyasārthopadeśakṛt yuktam lokasvabhāvena rasaiśca sakalaiḥ prthak/	KL., I. 21
105. na hā rasādṛte kaścidarthah pravartate/	NS., Vol. I, p. 274
106. eka eva tāvatparamārthato rasah sūtrasthānīyatvana rūpake pratibhāti	AB., Vol. I, p. 273
107. eka eva bhavedaṅgī śrīngāre vīra eva vā aṅgamanye rasāḥ sarve karyo nirvahane adbūta	SD., VI.10
108. prasidhi'pi prabandhanām nānārasaibandhane eko raśongīkartavyaste ṣāmektabras amicchatā	DL., III.21
109. tatra śrīngāro nāma ratisthāyibhāvaprabhāvah	NS., VI, p. 300

plant does from the earth. It comes to mean the budding of love as the word *Śṛṅgāra* is formed from the explanation. According to Viśvanātha, when a man of higher dignity has erotic dalliances, it becomes the case of *Śṛṅgāra*.<sup>110</sup> Mammaṭa says that it is of two varieties, viz. *Sambhoga* and *Vipralambha*.<sup>111</sup> Dhañanjaya opines that when a pair of young men feel mutual attraction due to favourable place, time, dress, sports etc., the feeling is called *Rati* (love/attachment) and *Rati* being fully experienced through various graceful actions, attain the status of the sentiment called *śṛṅgāra*.<sup>112</sup> On the other hand, he says that *Śṛṅgāra* is of three types, viz. the *Ayoga*, the *Viprayoga* and the *Sambhoga*.<sup>113</sup> In *Vipralambha*<sup>114</sup> when the hero and heroine possesses love to each other but they cannot get united then that is called *Viprayoga*.<sup>115</sup> In the case of *Ayoga*, it is said, the lovers though attached deeply to each other in no way and due to being dependent upon others or due to some effects of bad luck be united.<sup>116</sup> When the hero and the heroine, being mutually attracted, enjoy the flavour of love through sight and touch etc., then this type of *śṛṅgāra* is called *sambhoga*.<sup>117</sup> Dhanañjaya gives the same opinion on this matter.<sup>118</sup> This *sambhoga* is styled as the *Saṁyoga* by Paṇḍitrāja Jagannātha. According to him *Śṛṅgāra* is of two types namely – the *Saṁyoga* and the

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110. śṛṅgaṅg manmathodbhedastadāgamana hetukah/  
uttamapratītiprāyo rasah śṛṅgāra iṣyate// *SD.*, III.183

111. tatra śṛṅgārasya dvau bhedau – sambhogo – vipralambhaśca/ *KP.*, IV, p. 130

112. ramyadesakalākāla veṣabhogadisevanaiḥ  
pramodātmā ritih saiva yūnoranyoraktayoh  
prahṛṣyamāṇah śṛṅgāro madhurāṅgaviceṣṭitādyaiḥ *DR.*, IV. 4, 8

113. ayogo viprayogaśca sambhogaścati sa tridhā *DR.*, IV. 50

114. yatra tu ratih prakṛṣṭā nābhīṣṭamupaiti vipralambho’sau *SD.*, III. 187

115. viprayogastu viśleso ruḍhavisramabhayordvidhā *ibid.*, IV.57

116. tatravogo’nurāge’pi navayorekacittayoh  
pāratantryeṇa daivādvā viprakarṣadasangamah *ibid.*, IV.50, 51

117. darśanasparśanādīni niṣevete vilāsinai/  
yatrānurktavanyonyam sambhogo’yamudāhṛtah// *ibid.*, III. 210

118. anukūlau niṣevete yatrānyonyam vilāsinai  
darśanasparśanādīni sa sambhogo mudānvitah *DR.*, IV. 69

*Vipralambha*.<sup>119</sup> According to Viśvanātha the natural phenomena like the rising of the sun and the moon, the sports in water and forest, the six seasons with their charm and gaiety, description of morning, black bees and the night etc. contribute much in the context of realization of the sentiment called *Sambhoga*.<sup>120</sup>

Śrī Dāmodara Miśra uses this *Śringāra* sentiment in various places. In the 2<sup>nd</sup> Act of the *HN*, there is found the description leading to *Śringāra*. In the verse *gāḍāṁ gāḍāṁ*<sup>121</sup> ..., *anyonyaṁ* .... *bāhubandhaḥ*<sup>122</sup>, *mandāṁ mandāṁ*<sup>123</sup> ..., *pṛthulaja* *ghānabhāram*<sup>124</sup> ..., *spṛhayati ca bibheti*.... *āviśkaroti*<sup>125</sup> and *nidhuvanaghana*<sup>126</sup> ..... *śaṅkam* etc. there are some description suggesting *sambhoga* *śringāra*.

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119. tatra śringāro dvinidhāḥ saṁyogo vipralambhaśca  
rateḥ saṁyogakālāvacchinnatve prathamah  
viyogakālāvacchinnatve dvitiyah *RG.*, p.41

120. tatra syādṛtuśatkam candrādityau tathodayastamoyaḥ  
jalakelivanavihāraprabhātamadhupānayāminiprabhṛtiḥ  
anulepanabhūsādyā vācyam śucimedhyamamanyacca *SD.*, III. 198

121. gāḍāṁ gāḍāṁ kamalamukularṁ puṇḍarīkākṣavakṣaḥ-  
pīthāṁ kāthinyamapi kucayorjānakī mānakīrṇā/  
pūrṇā kāmaiḥ śithilamanilasyāgamaṁyācakāra  
nītarṁ sphītarṁ sadayahṛdayaṁ svāmināliṅga matvā// *HN.*, II.11

122. anyonyaṁ bāhupāśagrahaṇarasabharāśīlinostatra yūnor-  
bhūyobhūyaḥ prabhūtābhimataphalabhuṁjorandaṭorjāta eṣaḥ/  
saṁsāro garbhāsāro nava iva madhuralāpinoḥ kāminormāṁ  
gāḍāṁ cāliṅga gaḍāṁ svapihi nahi nahīti cyuto bāhuvandhaḥ// *ibid.*, II.12

123. mandāṁ mandāṁ janakatanayā tāṁ caturdhā vidhāya  
svairāṁ jahne tadadharamadhu premato mīlitākṣī  
mene tasyāstadanu kavalāndharmakāmarthamokṣān  
rāmaḥ kāmāṁ madhuramadharāṁ brahma pīlvāpi tasyāḥ *ibid.*, II.14

124. pṛthulajaghanabhāraṁ mandamandalayantī  
mṛducaladalakāgrā prasphuratkarṇapūrā/  
prakaṭitabhujamūlā darśitastanyalilā  
pramadayati patīm drāgjānakī vyājanidrā// *ibid.*, II.17

125. spṛhayati ca bibheti prematāṁ bālabhāvā-  
nmilati suratasaṅge'pyaṅgamākuñcayantī/  
ahaha nahi nahīti vyājamapyālapantī  
smitamadhurakatākṣairbhāvamāviśkaroti// *ibid.*, II.20

126. nidhuvanaghanakeliglānibhāvāṁ bhajantyā  
ramaṇarabhasaśaṅkātāṁkicetaḥ priyāyāḥ/  
adharadaśanasarpatsītkṛtāyā dhṛtāyāḥ  
pība pība rasanāṁ me kāmato nirviśaṅkam// *ibid.*, II. 21

*Vipralambha Śringāra* also finds its room in the *HN*. In *Vipralambha*<sup>127</sup> the hero and the heroine, though possessing love for each other, cannot get united. The love in separation i.e., *Vipralambha Śringāra* exists in the presentation of the pangs of separation which Rāma feels when Rāvaṇa kidnaps Sītā with him. Hence, along with the *Sambhoga* type, the *Vipralambha* type of *Śringāra* also, is found to be depicted in the *HN*. The verses *bahirapi na padānāṁ* ..... *sītāviyogam*<sup>128</sup>, *madhyo'yaṁ haribhiḥ* ..... *bho maithili*,<sup>129</sup> *aliṅgitātra sarasīruha* ..... *kva gatetyarodīt*,<sup>130</sup> *gāhamgāhamgahvara* ..... *dīnamarodīt*<sup>131</sup>, *sa bhūrajorañjita* ..... *bhūmiḥ*<sup>132</sup>, *sīteti hā* ....

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127. *yatra tu ratih prakṛṣṭa nābhīṣṭamupaiti vipralambho'asau* *SD., III. 187*

128. *bahirapi na padānāṁ pañktirna kācit*  
*kimidamiyamasītā parṇaśālā kimanyā/*  
*ahamapi kila nāyam sarvathā rāghavaścet*  
*kṣaṇamapi nahi soḍā hanta sītāviyogam//* *HN., V. 2*

129. *madhyo'yaṁ haribhiḥ smitaṁ himaruvā netre kuraṅgīgaṇaiḥ*  
*kāntīscamapakudmalaiḥ kalaravo hā hā hṛtaḥ kokileḥ/*  
*mātaṅgairgamanāṁ kathāṁ kathamaho haṁsairvibhajyādhunā*  
*kāntāre sakalairvināśya paśuvannītāsi bho maithili//* *ibid., V. 3*

130. *āliṅgitātra sarasīruhakorakākṣī/*  
*pitādhareti madhure vidhumandalāsyā/*  
*raṅgāvatāramakarandavimarditāni/*  
*puṣpāṇyamūni dayite kva gatetyarodīt//* *ibid., V. 5*

131. *gāhamgāhaṁ gahvarakāntāravanāntā/*  
*ddarśamdarśam darpakabhallīriva vallīḥ/*  
*smāramsmāram dūragatāṁ tāmatha kāntāṁ/*  
*rāmaḥ kāntāmadricaro dīnamarodīt//* *ibid., V.6*

132. *sa bhūrajorañjitasarvakāyo/ babhau vibhurmanyuvidīrṇacetāḥ//*  
*yoṣidviyogānaladahyamānaṁ/ svakāntamāliṅgayaṭīva bhumiḥ//* *ibid., V. 7*

*paritaścacāra<sup>133</sup>, ha jānaki pracaclito ..... kva vilokayāmi<sup>134</sup>, re vṛkṣāḥ parvatathā ..... ko bhavānkena dṛṣṭā<sup>135</sup>, he godāvari ..... maithilīṁ yācate<sup>136</sup>, ke yūyām vada<sup>137</sup> nāthanātha ..... hā priye jānaki, saumitre dāvavahni ..... kānte'si sīte<sup>138</sup>,*

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133. sīteti hā janakavaṁśajavajayanti/  
hā madvilocanacakoranavendu lekhe//  
itthāṁ sphuṭāṁ bahu vilapya vilapya rāma/  
stāmeva parṇavasatiṁ paritaścacāra// *ibid.*, V. 8

134. hā jānaki pracaclitotpala padmanetre/  
hā me manahkamalakānanarājahaṁsi//  
eṣa priye tava viyogajavahnidagdho/  
dīnaṁ prayāmi bhavatīṁ kva vilokayāmi// *ibid.*, V.9

135. re vṛkṣāḥ parvatasthā girigahanalatā vāyunā vījyamānā  
rāmo'ham vyākulātmā daśarathatanayah śokaśukeṇa dagdhaḥ/  
bimboṣṭhī cārunetrī suvipulajaghanā badhanāgandrakāñcī  
hā sītā kena nītā mama hṛdayagatā ko bhavānkena dṛṣṭā// *ibid.*, V.10

136. he godāvari puṇyavāripuline sītā na dṛṣṭā tvayā  
sā hartum kamalāni cāgatavatī yātā vinodāya vā/  
ityevam pratipādapam pratinagam pratyāpagaṁ pratyāṅgam  
pratyēṇam pratibarhiṇam tata itastāṁ maithilīṁ yācate// *ibid.*, V. 11

137. ke yūyām bada nāthanātha kimidaṁ dāso'smi te lakṣmaṇaḥ  
ko'ham vatsa sa ārya eva bhagavānāryaḥ sa ko rāghavah/  
ki kurmo vijane vane tata ito devī samudvīkṣyate  
kā devī janakādhirājatanayā hā hā priye jānaki// *ibid.*, V. 12

138. saumitre dāvavahnistarūśikharagato vāryatāṁ nirjharaudhaiḥ  
kā vārtā dāvavahnerayamudayagirerujjhītē himāñśuḥ/  
dhatte dhūmarāṁ himāñśuḥ kathaya kathamayaṁ naiva dhūmo dharaṇyā  
śchāyeyāṁ saṅgatā'bhudayi dharaṇisute kutra kānte'si sīte// *ibid.*, V. 20

*śaṅkeśaśāṅke ... priyāyāḥ*<sup>139</sup> re re nirdaya ... prayukto budhaiḥ<sup>140</sup>, etc. also describes the pangs of separation of Rāma from Sītā when Sītā was caught by Rāvaṇa. It is already stated that the separation is the main cause of *Vipralaṁbha Śrīgāra*. This *Vipralaṁbha Śrīgāra* is also found in the case of Sītā. When she was in Laṅkā she thought about Rāma and worrying for him. In the verses *mātarjānaki ... gātreṣu romodgamaḥ*<sup>141</sup>, *suvarṇasya suvarṇasya ... aṅgulīyakam*<sup>142</sup>, *mudre santi ... ciraṁdattavān*<sup>143</sup>, *atrāṅgulīyakamanau ... mumuha*<sup>144</sup>, *candro yatra ... drutam*<sup>145</sup>, the pangs of separation of Sītā from Rāma is described. All the verses referred to here can be treated as suggestives of the *Rasa* called *Vipralambha*, which according to Bhoja<sup>146</sup> is essential for a better representation of Sambhoga.

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139. śaṅke śasāṅke jaguraṅkameke paṅkamkuraṅgam pratibimbitāṅgam /  
dhūmam ca bhūmaṇḍalamuddhatāgnevivogajātasya mama priyāyāḥ// *ibid.*, V. 21

140. re re nirdaya durnivāra madana protphullapaṅkeruhān  
bāṇānsaṁvṛṇu saṁvṛṇu tyaja dhanuh kiṁ pauruṣam māṁ prati/  
kāntāsaṅgavivogajātahutabhugjvālāpradagdhaṁ vapuḥ  
śūrāṇāṁ mṛtamāraṇe nahi varo dharmah prayukto budhaiḥ// *ibid.*, V. 22

141. mātarjānaki ko bhavāniha mṛgaḥ kenātra saṁpreṣita  
stvaddautyena raghūttamena kimidaṁ haste'sti tanmudrikā/  
datā tena tavaiva tāṁ nijakarādālabhya cāliṅgya ca  
premṇāśrūṇi sasarja samyagudabhūd gātreṣu romodgamaḥ// *ibid.*, VI.14

142. suvarṇasya suvarṇasya suvarṇasya ca maithili/  
preśitaṁ rāmacandreṇa suvarṇasyāṅgulīyakam// *ibid.*, VI. 15

143. mudre santi salakṣmaṇāḥ kuśalinaḥ śrīrāmapādāḥ sukham  
santi svāmini mā videhi vidhuram ceto'nayā cintayā/  
enāṁ vyāhara maithilādhipasute nāmāntareṇādhunā  
rāmastadvirahaṇa kañkaṇapadaṁ hyamyai ciraṁ dattavāna// *ibid.*, VI.16

144. atrāṅgulīyakamanau pratibimbamāśid  
rāmasya sādaramatīva vilokayanti/  
madrūpa eva kimabhūnmama vīkṣayeti  
mīmāṁsayā janakarājasutā mumoha// *ibid.*, VI. 17

145. candro yatra dineśadīdhitisamaḥ padmaṁ spuliṅgopamaṁ  
karpūraḥ kuliśopamaḥ śaśikalā śampāsamā bhāsate/  
vāyurvāḍavahnivanmalayajo dābāgnivatsāṁpratam  
saṅdeśam naya rāmasñindhimato yātrāṁ drutam kāraya// *ibid.*, VI. 19

146. na vinā vipralambhena sambhogo puṣṭimaśnute/  
*SKBH.*, V. 52

## VĪRA (HEROIC)

The *Vīra rasa* which belongs to the noblest men has *utsāha* (fortitude) as its permanent mood. The *utsāha* is the mood by virtue of which one is prompted to perform actions. The yellow colour is the symbol of *Vīra rasa*. Its presiding deity is Indra.<sup>147</sup> The person to be conquered are the Ālambananavibhāvas and their heroic utterances, advances and appropriate situations are the Uddīpanavibhāvas, where taking up the arms etc. by the opponents is the *anubhāva* and patience, intelligence, pride, memory, mental deliberation and horripilation are regarded as the Vyabhicārībhāvas.<sup>148</sup> The author of the *HN* also employs the *Vīra*. In the verse *rājanmāgā viśādaṁ*<sup>149</sup> ..., *nāhaṁ*<sup>150</sup> ..., *tam dṛṣṭvā*<sup>151</sup> .. *utkṣipyā śūlamajayāṁ*<sup>152</sup> .....

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147. (a) *uttamaprakṛtrivīra utsāhasthāyibhāvakaḥ*  
*mahendradaivato hemavarṇo'yaṁ samudāhṛtaḥ* *SD., III.232*

(b) *vīraḥ pratāpavinyādhyavasāyasttvā*  
*mohāviśādanayaismayavikramādyaiḥ*  
*utsāhabhūḥ sa ca dayāraṇadānayogāt*  
*tredhā kilātra mātigarvadhr̄tipraharṣāḥ* *DR., IV.72*

148. *ālambananavibhāvāstu vijetavyā dayo mataḥ*  
*vijetavyādicesṭadyaṣṭasyoddīpanarūpiṇaḥ*  
*anubhāvāstu tatra syuḥ sahāyānveṣaṇādayaḥ*  
*sañcāriṇāstu dhṛtimatigarvasmṛtitarkaromāñcāḥ*  
*sa ca dānadharmayuddhairdayayā ca samanvitaścaturdhā syāt* *SD., III.233, 234*

149. *rājanmāgā viśādaṁ parihara balavadvidviṣaḥ śokaśalyaṁ*  
*kalyāṇānyāśrayantāmahamahamikayā no bhavantāṁ jahāmi/*  
*kaḥ kālaḥ ko vidhātā kimarikulabhayaṁ ko yamaḥ ke ca yāmyāḥ*  
*ko rāmaḥ ke kapīndrāścalati mayi raṇe roṣite kumbhakarnāṁ//* *HN., XI.22*

150. *nāhaṁ vālī subāhurna kharatriśirasau duṣanastāṭakāhaṁ*  
*nāhaṁ setuḥ samudro na ca dhanurapi yatyambakasya tvayāttam/*  
*re re rāma pratāpānalakavalamahākālamṛttiḥ kilāhaṁ*  
*vīrāṇāṁ mauliśalyaḥ samarabhuvicaraḥ samsthitaḥ kumbhakarnāḥ//* *ibid., XI.24*

151. *taṁ dṛṣṭvā jīvitāśāṁ girivarakuhaṁ trastacittāḥ kapīndrāḥ*  
*kecītprādāntavātpracalitapavanāndolitāḥ khe caranti/*  
*keciddordaṇḍcaṇḍabhrāmaṇipatitāḥ śonitānyudgiranti*  
*prāṇān kecīt pravīrāḥ kathamapi dadhati spītaphutkārabhinnāḥ//* *ibid., XI. 27*

152. *utkṣipyā śūlamajayāṁ tripurāntakasya*  
*samīhāraketumiva koṭitaḍitprabhābhīḥ*  
*ghorāṁ jvalantamurasi kṣipati sma rakṣa-*  
*stārāpatestadiṣuṇā raghuṇā nirastam//* *ibid., XI. 28*

etc. there is noticed the *Vīra*. In the verse *dambholi kumbhakarṇa*<sup>153</sup>... there is a description of the fight between Jambavān and Kumbhakarṇa. Here both the Jambavān and Kumbhakarṇa are Ālambanas and their efforts are Uddīpanas. Here the arms, hands and feet etc. are *Ānubhāvas*. There are many instances of *Vīra rasa* in the *HN*.

### **KARUṄA (PATHETIC SENTIMENT)**

Śoka or grief caused by the death of a desired one is the permanent mood of the *Karuṇarasa*. By the learned it is mythologically spoken of as dove-coloured; while its presiding deity is the god of death. Sorrow is the permanent mood of the sentiment *Karuṇa* and here the object for which sorrow comes is *Ālambana*, the *Uddīpana* is such thing as when the dead body of the loved one is being burnt. Its Anubhāvas are the cursing one's destiny, falling on the ground, waiting etc. changes of colour, size and sobs, stupefaction and raving. All worldly objects fainting, epilepsy, sickness debility, weariness, distress, insensibility, madness and anxiety etc,<sup>154</sup> are its vyabhicāribhāvas.

There is found representation of *Karuṇa rasa* in the *HN*. The verses *rāmaṁ jāyāgrajamiva.....tatheti*<sup>155</sup>, *hā tāta mātara*<sup>156</sup> .....and *sīteti*

153. *dambholi kumbhakarṇam girimiva tarasā pātayañjānubandham  
kaṇṭham gāḍam viracya svabhujagurumadām jāmbavānugraveṣaḥ  
nirmuktau tāvabhūtāmbhavadatha marutpuṣpavṛṣṭistadaṅge  
gulphāghātēna roṣādrajanicaravarastannirasyopatasthau//* *ibid.*, XI.34

154. *iṣṭanāśādaniṣṭaapteḥ karuṇākhyo raso bhavet  
dhīraiḥ kapotavarno'yarṇi kathito yamadaivataḥ  
śoko'tra sthāyibhāvah syācchocyamālamvanaṁ matam  
tasya dāhādikāvasthā bhāveddipanam punaḥ  
anubhāvā daivanindābhūpātakanditādayah  
vaivarṇyocchavāsanīhsvāstambhapralapanānnica  
nirvedamohāpasmāravyādhiglaniśmṛtiśramāḥ  
viṣādajaḍatonmādacintādyā vyabhicarināḥ* *SD.*, III. 222-225

155. *rāmaṁ jāyāgrajamiva vanam prasthitam vīkṣya śaktau  
dharttum prāṇān śiva śiva kathām tānvihāyātha vāham/  
nirmuktaḥ syām vacanamanṛtaṁ tatpunarnānyathā me  
bhūyād bhūyastadanu vacanam hā babhāṣe tatheti//* *HN.*, III.4

156. *tatra bharataḥ -  
hā tāta mātarahaha jvalitānalo mām  
kāmaṁ dahantvaśaniśailakṛpāṇabāṇāḥ/  
manthantu tanvisahate bharataḥ salīlam  
hā rāmacandrapadayorna punarviyogam//* *ibid.*, III.5

*hā janaka*<sup>157</sup> ..... , *ha jānaki*<sup>158</sup> .....etc. may be mentioned as examples of *Karuṇa rasa*.

### **RAUDRA (WRATH OR FURIOUSNESS)**

The permanent mood of the *rasa* called *Raudra* is anger.<sup>159</sup> Mythologists opine that it is red coloured and its presiding deity is Rudra. The enemy is supposed to be the *Ālambana* and the enemy's activities are regarded as *Uddīpanavibhāvas*. Cutting of the enemy by means of various weapons like spear, sword etc. a pugilistic encounter, attack are regarded as *Uddīpanas* of this sentiment. Biting the leaps, contraction of the eye-brow, raising the hands, frightening, boosting etc. are regarded as *Anubhāvas* and fierceness, pride etc. are treated as *Vyābhicārbhāvas*.

The author of the *HN* also employs this *Raudra rasa* in his drama. In the

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157. sīteti hā janakavamśajavaijayanti

hā madvilocanacakoranavendulekhe/  
ittham sphutam bahu vilapya vilapya rāma  
stameva parṇavasatim paritaścacāra//

*ibid.*, V.8

158. hā jānaki pracalitotpalapadmanetre

hā me manahkamalakānanarājahaṁsi/  
eṣa priye tava viyogajavahnidagdho  
dīnam prayāmi bhavatim kva vilokayāmi//

*ibid.*, V.9

159. raudraḥ krodhasthāyibhāvo rakto rudrādhidaivataḥ

ālambanamaristatra tacceṣtoddipanam matam/  
muṣṭiprahārapatanavikṛtacchedevadāranciścaiva  
saṁgrāmasambhramādyairasyoddīptirbhavet prouḍā  
bhrūvibhaṅgoṣṭhanirdamśobāhusphoṭannatarjanāḥ  
ātmāvadānakathanamāyudhotkṣepaṇānicā  
anubhāvastāthakṣepaḥ krūrasandarśanādayaḥ  
ugratāvegaromāuncasvedavepathavo madah  
mohāmarṣādayastatra bhāvāḥ syurvgabhicārinah//

*SD.*, III.227-231

verses *re re niśācarapate*<sup>160</sup> ... , *ekasmin*<sup>161</sup> ... there is found the presence of *Raudra rasa*.

### **BHAYĀNAKA (TERROR)**

As mentioned in the *SD*<sup>162</sup>, the permanent mood of the *Bhayānaka* is *Bhīti* or *Bhaya*. Its colour is black. Here the source of fear is the *ālambana*, the dreadful attempts etc. are *Uddīpanas*; the sweating, dissolution, paleness, convulsive speech, horripilation, trembling, looking round etc. are *Anubhāvas, when the matter comes regarding to disgust, excitement, fascination, terror, fatigue, distress suspension, epilepsy, flurry or commotion and death etc. then these are called *sañcāribhāvas*. In the *HN* the verse *re re niśācarapate*<sup>163</sup> ... *paitāmahaṁ*<sup>164</sup> ... etc. there is found the employment of *Bhayānaka rasa*.*

160. *re re niśācarapate tvaritam gr̥hāṇa*  
*bāñāsanam tridaśadarparaharam śaram ca/*  
*nirvāpayāmi virahāgnimamuṁ priyāyā*  
*mandodarītaralanetrajalapratvāhaiḥ//* *HN.*, XIV. 33

161. *ekasminvinipātite'pi śirasi krodhopasāntiḥ kutah*  
*kintu svānunayāya mūrdhanidhanam dṛṣṭaram na yatrāriṇā*  
*tvatto mūrdhabahutvataḥ phalamidam samyañmayā labhyate*  
*chinnaṁ chinnaṁavekṣya rākṣasapate svaṁ durnayam jñāsyasi/* *ibid.*, XIV.39

162. *bhayānakau bhayasthāyibhāvo bhūtādhidaivataḥ/*  
*strīñicaprakṛtiḥ krṣṇo matastatvavīśāradaiḥ//*  
*yasmedupadyate bhītistadatrālambanam matam/*  
*cestā ghoratarāstasya bhaveduddīpanam punah/*  
*anubhāvo'tra vaivarṇyagadgadasvarabhāṣṇam/*  
*pralayasvedaromāñcakampadikprekṣaṇādayah//*  
*jugupsāvegasarīmohasāṁtrāsamlānidīnatāḥ/*  
*saṅkāpasmārasambhrāntimṛtyvādyā vyābhicāriṇah//* *SD.*,III.235-238

163. *re re niśācarapate tvaritam gr̥hāṇa*  
*bāñāsanam tridaśadarparaharam śaram ca/*  
*nirvāpayāmi virahāgnimamuṁ priyāyā*  
*mandodarītaralanetrajalapratvāhaiḥ//* *HN.*, XIV. 33

164. *paitāmahaṁ raghupatiḥ samare'tikopād*  
*bāñānam mumoca hṛdaye daśakandharasya/*  
*bhittvā sa tadhrdayaśonitaśonagātrah*  
*prāṇānviveśa dharanītalamsasya nītvā//* *ibid.*, XIV.42

#### 4.5 THE PRINCIPAL SENTIMENT OF THE *HANUMANNĀTAKA*

It appears very much clear from the discussion on the delineation of different kinds of poetic sentiments in the *Hanumannātaka* (*HN*) that both the *Vīra* and the *Karuṇa* *Vipralambha Śringāra* find importance in this work. So the determination of the principal sentiment requires a separate discussion.

In the *Nātaka* type of dramatic composition the principal sentiment should be either erotic (*śringāra*) or heroic (*Vīra*).<sup>165</sup> The other sentiments help the principal one.<sup>166</sup>

There are found some heroic activities for which *Vīra* is also sometimes called its (*HN*) principal sentiment. In the verse *dambholi kumbhakarṇa ...*<sup>167</sup> there is a description of the fight between Jāmbavān and Kumbhakarṇa. Here both Jāmbavān and Kumbhakarṇa are Alambanas and their efforts are Uddīpanas. Here movements of the arms, hands and feet etc. are Anubhāvas. There are many instances of *Vīrarasa* in the *HN*. Though the heroic sentiment is found in the *HN*, yet the drama comes to its end with sadness. So there is found *Karuṇarasa*. According to dramatic rule *Karuṇa* cannot be the principal sentiment.<sup>168</sup> As in the last Act of the *HN*, the heroine Sītā is separated by her husband hearing other's remark. According to Viśvanātha Kavirāja, whenever, the hero and the heroine, though possessing love for each other cannot get united, it is a case of *Vipralambha Śringāra*. In the *HN*, Śrī Dāmodara Miśra depicts the love affair of

165. eka eva bhavedangī śringāro vīra eva vā SD., VI.10

166. aṅgamanye rasāḥ sarve kāryo nirvahne'bhutah ibid., VI.10

167. dambholi kumbhakarṇam girimiva tarasā pātayañjānubandham  
kaṇṭham gāḍam viracya svabhujagurumadaṁ jāmbavānuraveśah/  
nirmuktau tāvabhūtāmabhavadatha marutpuṣpavṛṣṭistadaṅge  
gulphāghātena roṣādrajanicaravarastannirasyopatasthau// HN., XI.34

168. rāmo dāśarathirdivākarakule tasyāṅganā jānakī  
nītā sā daśakandhareṇa vanato laṅkālayam chadmanā/  
rāmeṇā'pi kapīndrasaṅgamavaśādambhonidhim līlāyā  
baddhvā parvatamālayā ripuvadhādānīya nirvāsītā// ibid., XIV. 90

Rāma and Sītā very beautifully. Rāma loves Sītā very and Sītā too possesses the same towards Rama. The *Śringāraraśa* is mainly found in the 2<sup>nd</sup> Act of the *HN*. After marriage, they were busy in their love sports.<sup>169</sup> Rāma kisses Sītā embracing her.<sup>170</sup> In all these verses there is found *Śringāra*. In this episode there is a hint of Rāma's near future exile. There is found the love in separation i.e. *Vipralamībha*, in the description of the pangs of separation of Rāma from Sītā.

The sentiment aroused towards the end of a drama is in most cases, regarded as the principal sentiment which is termed as the *Prabandharasa* by Ānandavardhana. It is the lasting emotion or sentiment experienced by connoisseur. In such consideration *Vipralamībha Śringāra* mixed with *Karuṇa* should be treated as the principal sentiment of the *HN*. There is also found the description of *Kāruṇya* (pathetic condition). When in the forest Sītā was kidnapped by Rāvaṇa then Rāma feels very unhappy and very much worrying for her.<sup>171</sup> And also in the last Act when Sītā was sent for exile by Rāma with Lakṣmaṇa, Lakṣmaṇa became very unhappy and lamented immensely.<sup>172</sup> With this the last Act of the drama comes to its end.

In view of above, the *Karuṇavipralamībhaśringāra* mingled with *Vīra* may be recognized as the principal sentiment of the work.

169. anyonyam bāhupāśagrahaṇarasabharāśīlinostatra yūno

rbhuyobhūyah prabhūtābhimataphalabhujornandatorjāta eşah  
saṁsāro garbhāsāro nava iva madhuralāpinoḥ kāminormāṁ  
gāḍam cāliṅga gāḍam svapihi nahi nahīti cyuto bāhuvandhah/ *ibid.*, II.12

170. gāḍam gāḍam kamalamukulam puṇḍarīkākṣavakṣah

pīṭham kāṭhinyamapi kucayorjānakī mānakīrṇā/  
pūrṇā kāmaiḥ śithilamanilasyāgamāyācakāra  
nītam spītam sadayahṛdayam svāmināliṅga matvā// *ibid.*, II.11

171. sīteti hā janakavamśajavaijayanti

hā madvilocanacakoranavendulekhe/  
ittham sphutam bahu vilapya vilapya rāma-  
stāmeva parṇavasatim paritaścacāra// *ibid.*, V.8

172. vane vimoktum janakasya kanyam śrotum ca tasyāḥ paridevitāni/

sukhena laṅkāsamare hatam māmajīvayanmārutirāttavairah// *ibid.*, XIV.91

## 4.6 METRES EMPLOYED IN THE HANUMANNĀTAKA

The idea of Chandas is as old as the Vedāṅgas.<sup>173</sup> *Chandas* or metre is an essential element of versified poetry. *Chandas* is a *Vidyā* (Science), essentially a *proyogaśāstra* i.e. applied science, arranged in assemblage (*citi*) of sounds or letters. Hence this science is termed *chandoviciti* also. Sāyaṇa in his preface to the commentary of the *Rgveda* has derived the word ‘*Chandas*’ variously. It is stated that the *Chandas* removes the sin of men, so it is called Chandas.<sup>174</sup> Again the word ‘*Chandas*’ is derived from the root *chad* or *chadi*, meaning ‘to cover’. The *Chandas* envelopes the sin of men and so it is called Chandas. In the *Siddhāntakaumudī*, the root *chad* is explained in the sense of restriction, cf. *chadi samvarane*<sup>175</sup>. In the *Nirukta* of Yāska, the derivation is given as *chandāmsi chādanāt*<sup>176</sup>, which means Chandas comes from the root *chad*. In Pāṇini’s grammar, as mentioned in the preface of the *CM*, the derivation is given as: *chandayati hlādayati iti chandah; canderādeśca chaḥ*.<sup>177</sup>

The science of metrics constitutes the very essential element of the Vedāṅgas. In the *Muṇḍakopaniṣad*, the enumeration of the six Vedāṅgas occurs very clearly.<sup>178</sup>

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173. (i) śikṣā vyākaraṇāṁ chando niruktamjyotiṣāṁ tathā  
kalpaśceti ṣaḍaṅgāni vedasyāhurmanīśiṇah

Agrawal, Sanskrit Sāhitya Ka Itihāsa, pp. 331/363

(ii) śikṣā kalpo’vyakaraṇāṁ niruktam chando jyotiṣam

*Muṇḍakopaniṣad*. I. 1.5

174. puruṣasya pāpasāṁbandham vārayitum ācchādakatvat chanda  
ityucate/ *RV.*, p. 32

175. curādiprakaraṇa; dhātu, 1577, *SDK*

176. daivatakakāṇḍa, 7.12.2, *NR*

177. nivedyāṁ, *CM* (Preface), p. 3

178. tatrāparā ṛgveda yajurvedaḥ sāmavedo’tharvavedaḥ śikṣa kalpo  
vyākaraṇāṁ niruktam chando jyotiṣamit/ *MU*, 1.1.5

Successful poets are always aware of choosing selective words in their writings in conformity with the harmonious arrangement of syllables in those words. Harmonical succession of syllables in a piece of composition creates a rhythm. Such rhythm touches the softest corner of the reader's heart. One should have a proper idea of *Chandas*. Anundoram Borooh has rightly observed – “A practical acquaintance with prosody not only enables us to successfully grapple with the former difficulties, but also in the case of classical texts always and in the case of older texts often to detect all ordinary faults of omission, insertion and alternation.”<sup>179</sup>

There are seven metres viz., *gāyatrī*, *uṣṇik*, *anuṣṭubh*, *bṛhati*, *pañkti*, *triṣṭup* and *jagatī* used in the Vedas, while a large number of metres are in vogue in classical Sanskrit.

The classical metres are firstly divided into two heads, viz., *vṛtta* and *jāti*.<sup>180</sup> A *vṛtta* type of the metre is regulated by the number and position of syllables in each quarter.<sup>181</sup> It is of three<sup>182</sup> varieties, depending upon the number syllables in each quarter, namely— the *samavṛtta* (having equal number of syllables in each quarter), the *ardhasamavṛtta* (having the same number of syllables in every alternate quarter) and *viśamavṛtta* (having varied number of syllables in each quarter). In the case of *jāti*<sup>183</sup> the metre is determined by *mātrā* (syllabic instants) in each quarter of the stanza. It is said that employment of various metres in a work shows the poetic proficiency of a poet.

179. Prosody, p. (i)

180. (i) *padyam catuṣpadī tacca vṛttam jatiriti dvidhā/* *CM, I.4, KD, I. 11*

(ii) *tatravṛttam cajātīmca padyamāhurathopṛthak/* *SKBH, II. 24*

181. *vṛttamakṣara saṃkhyātām /* *CM, I.4*

182. (i) *samamardhasamām vṛttam viṣmañcetitat tridhā samām samacatuṣpādām bhavatyardhasamām punah ādistrtyavad yasya pādasturyodvitiyavat bhinnacihnacatuṣpādām viṣamām parikirtitam* *Ibid., I. 5-6*

(ii) *samaṁ cārdhasamām caitadviṣamām ca pracakṣate* *SKBH, II.24*

183. *jātīmātrā kṛtā bhavet/* *CM. I.4*

According to *Suvīttatilaka*<sup>184</sup> (SV) of Kṣemendra, he who uses a few types of metres in his work is regarded as a poet of lesser degree. As a true classical poet, the author of the *Hanumannāṭaka* (HN) appears trying to prove his skill and ability of composing the stanzas in various types of metres. Here is a discussion on the metres used in the *Hanumannāṭaka*.

### ***Anuṣṭubh***

This metre, which is known as *śloka* also, is manifold. The widely used variety of this metre possesses eight syllables in each quarter. The fifth syllable in each quarter should be *laghu* (short), the sixth *guru* (long) and the seventh alternately long and short.<sup>185</sup> In the *Hanumannāṭaka* the following verses are written in this metre. They are – I: 14,15,16,20,40; III : 1,24,; IV: 5, V: 4,13,14, 17, 25, 31, 32, 35, 36, 45, 46, 56, 58; VI: 1,2,7,15,18,23,31,38,39,42,43,44,45,46;VII: 14, 18, ; VIII: 17, 21, 26, 27, 47,; IX: 13, 14, 15, 16, 17, 18, 20, 21, 24, 26, 27, 28, 29, 30, 31, 32, 33, 38,; X: 6, 9, 17, 23; XI : 9,10,12,19,20; XII: 1; XIII: 6,7,8,9,13,15,35,36; XIV: 18, 24, 28, 30, 32, 53, 59, 72, 76, 80, 81, 95. Altogether ninety numbers of verses in the HN are composed in this metre.

### ***Indravajrā***

The metre *Indravajrā*<sup>186</sup> contains eleven syllables in each quarter having the gaṇas namely *Ta*, *Ta*, *Ja*, *Ga*, and *Ga*. The following verses of the *Hanumannāṭaka* are written in this metre.

I: 50, 51, 52, 56; II: 15, 24, 25; III: 3, 21; IV: 15; V: 21, 28; VI: 27; IX: 4, 40; X: 7; XI: 1, XIII: 30; XIV: 48, 56. Total number of verses in this metre is twenty.

184. ekasminnevayairvṛtte kṛto dvitreṣu vā śramah /  
na nāma viniyogārhāste daridra ivotsave//

SV. III.26

185. pañcamaṁ laghusarvatra  
saptamaṁ dvicaturthayoh  
guru ṣaṣṭhamā ca jāniyāt  
śesesvaniyamo mataḥ loke'nuṣṭuviti khyātam tasyāṣṭakṣaratāmata

- CM, IV, p. 155

186. syādindravajrā yaditau jagau gah/

*ibid.* II, p. 36

### ***Upendravajrā***

If the first syllable of each of the quarter in a verse of the metre *Indravajrā* is *laghu* (short), then the metre is known as *Upendravajrā*.<sup>187</sup> There are four verses in the *Hanumannāṭaka* composed in this metre. These are I: 36 ; III : 10 ; XII : 5 ; XIV : 17.

### ***Rathoddhatā***

*Rathoddhatā*<sup>188</sup> is the metre which consists of eleven syllables in each foot with the gaṇas namely *Ra*, *Na*, *Ra*, *La* and *Ga*. Verse number 28 and 30 of the 1<sup>st</sup> Act of the *HN* are composed in this metre.

### ***Upajāti***

When the metres *Indravajrā* and *Upendravajrā* or *Indravamīsa* and *Vamīśastha* or some other two metres are mixed or joined in one stanza, it is called *Upajāti*.<sup>189</sup> There are twenty-eight verses in the *Hanumannāṭaka* written in this metre. They are shown here in this way – IV: 4, 16, 16; V: 7, 30, 40, 61, 62; VI: 12, 25, 33; VII: 8, 11, 12, 16, 20; VIII: 1, 18; IX: 34, 41; XI: 6, 18; XII: 14; XIII: 19, XIV: 70, 86, 89, 91.

### ***Drutavilambita***

The metre *Drutavilambita*<sup>190</sup> consists of twelve syllables in each foot and it has the gaṇas in the order of *Na*, *Bha*, *Bha* and *Ra* respectively. This metre is found to be employed in the following two verses of the *Hanumannāṭaka*.

I: 9, XIV: 58

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187. upendrindravajrā prathame laghusā/ *ibid.*, II, p. 37

188. rātparairnaralagai rathoddhatā *ibid.*, II, p. 43

189. anantarodīrtalakṣmabhājau pādauyadīyāvupajātayo stah /  
ittham̄ kilānyāsvāpi miśritāsu vadanti jātiosvidameva nāma / *ibid.*, II, p. 38

190. drutavilambitamāha nabhau bharau *CM*, II, p. 55

### **Puṣpitāgrā**

The metre *Puṣpitāgrā*<sup>191</sup> belonging to the *ardhasamavrtta* group consists of the gaṇas in the order of *Na, Na, Ra, and Ya* in the two odd quarters and *Na, Ja, Ja, Ra, and Ga* in the even quarters. There are only two verses in the *Hanumannāṭaka*, composed in this metre. They are:

XIV: 49, 92.

### **Vaṁśasthavila**

This metre consists of twelve syllables in each foot and the gaṇas therein are *Ja, Ta, Ja* and *Ra* respectively. The metre *Vaṁśasthavila*<sup>192</sup> is known by the term *Vaṁśastha* and *Vaṁśasthanita* also. The following two verses of the *Hanumannāṭaka* are composed in this metre.

VI: 35; VII: 10

### **Vasantatilaka**

*Vasantatilaka*<sup>193</sup> is a metre, which consists of fourteen syllables in each quarter and the gaṇas therein are *Ta, Bha, Ja, Ja, Ga* and *Ga* respectively. The *Hanumannāṭaka* contains the following verses of this type of metre.

I: 17, 21, 25, 39, 44 46, 57, 59 ; II: 13, 28, 30; III: 2, 6, 7, 8, 13; IV: 1, 12, 14; V: 1, 5, 8, 9, 29, 37, 42, 47, 49, 50, 53, 57, 59; VI: 17, 20, 32; VIII: 4; IX: 39; X: 21, 22; XI: 2, 15, 17, 28, 30, 31, 33, 35, 37, 38; XIV: 37

Total number of verses in this metre in the drama is fifty.

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191. ayuji na yagarephato yakāro

      yujica najau jaragāsca puṣpitāgrā /

*ibid.*, III, p. 145

192. vadantī vaṁśasthavilāṁ jataujarau

*ibid.*, II, p. 49

193. jñeyam vasantatilakam tabhajājagaugah

*ibid.*, p. 73

## ***Mālinī***

The metre which comprises fifteen syllables in each foot and the *ganas* wherein are in the sequence of *Na, Na, Ma, Ya* and *Ya*, is known as *Mālinī*.<sup>194</sup> The *yati* exists after the eighth (*bhogi*) and then after the seventh (*loka*) syllable. The *Hanumannātaka* contains thirty-eight verses in this metre. They are:

I: 18; II: 8, 16, 17, 18, 20, 21, 26, 27, 29; III: 15, 16, 17, 19, 20, 25; IV: 2, 54; VI: 9, 13; VII: 1, 2, 3, 15; VIII: 31; X: 1, 2, 3, 4, 5, 8, 16; XI: 14, 23; XIII: 34; XIV: 36, 54, 96.

## ***Mandākrāntā***

*Mandākrāntā*<sup>195</sup> is a metre which consists of seventeen syllables and the *gaṇas* therein are *Ma, Bha, Na, Ta, Ta, Ga* and *Ga* respectively. The *Yati* exists after the fourth (*ambudhi*) and then after the sixth (*rasa*) and then after the seventh (*naga*) syllable. The following seventeen verses of the *Hanumannātaka* are composed in this metre.

I: 42, 45; II: 1, 2, 10, 14; III: 5; V: 27, 43, 44; VIII: 29; XII: 15-17; XIII: 3, 23; XIV: 20.

## ***Śikhariṇī***

The metre *Śikhariṇī*<sup>196</sup> contains seventeen syllables in each pādas and the *gaṇas* used therein are *Ya, Ma, Na, Sa, Bha, La*, and *Ga* respectively. A *gaṇa* is a group of three syllables. But *Ga* denotes a long syllable and *La* a short. The *Yati* exists after the sixth (*rasa*) and then after the eleventh (*rudra*). There are twenty-one verses in the *HN* written in this metre. These are shown here –

I: 13, 19, 47; II: 23; VI: 29; VII: 7; VIII: 16,38,51; X: 12, 24; XI: 11,41; XIV: 1,9,11,14,25,40,62,69

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194. nanamayayayuteyam mālinī bhogilokaiḥ *ibid.*, II, p. 81

195. mandākrāntāmbhudhirasanagairmo bhanau tau gayugmam *ibid.*, II, p. 87

196. rasaiṛrudraiśchinnā yamanasabhatāgah śikhariṇī *ibid.*, II, p

## Śārdūlavikrīḍita

Śārdūlavikrīḍita<sup>197</sup> is the metre, which consists of nineteen syllables in each quarter with the gaṇas viz., *Ma, Sa, Ja, Sa, Ta, Ta* and *Ga*. Here the *Yati* exists after the twelfth (*sūrya*) and then after the seventh (*aśva*) syllables. There are one hundred and sixty-nine verses in the *Hanumannāṭaka* which are written in this metre. The verses are as follows:

I: 2, 3, 5, 6, 7, 8, 10, 11, 12, 22, 23, 24, 26, 27, 29, 32, 41, 43, 48, 53, 54, 55; II: 4, 5, 6, 6, 7; III: 11, 14, 18, 22, 23, 26; IV: 2, 7, 7, 8, 9, 11, V: 3, 11, 12, 15, 16, 18, 22, 23, 24, 26, 48, 55, 63, 64, VI: 3, 4, 6, 8, 14, 16, 19, 21, 22, 28, 30, 36, 40, 41; VII: 4, 5, 9, 13, 19; VIII: 2, 5, 6, 7, 8, 9, 10, 11, 12, 13, 20, 23, 24, 28, 30, 32, 34, 35, 36, 37, 39, 41, 42, 43, 44, 45, 49, 50, 52, 53, 54, 55, 56, 57, 58; IX: 1, 2, 3, 5, 6, 9, 10, 11, 12, 35, 36, 37; X: 10, 11, 15; XI: 3, 4, 5, 21; XIII: 5, 12, 28, 33, 38; XIV: 2, 3, 4, 6, 10, 12, 21, 22, 23, 26, 29, 31, 35, 39, 43, 44, 45, 46, 51, 52, 55, 57, 60, 61, 63, 65, 66, 67, 71, 78, 79, 82, 83, 84, 85, 87, 88, 90, 93.

## Sragdharā

The metre *Sragdharā*<sup>198</sup> contains twenty-one syllables in each quarter and the gaṇas therein are *Ma, Ra, Bha, Na, Ya, Ya*, and *Ya*. The *Yati* exists after the every seventh (*muni*) syllable in this metre. There are eighty-one verses in the *Hanumannāṭaka* composed in this metre. They are as follows:

I: 1, 4, 31, 33, 37, 38, 58; II: 3, 9, 12, 19, 22; III: 4, 9, 12, 27; IV: 3, 10, V: 10, 20, 34, 39, 41, 51, 52, 60; VI: 5, 10, 11, 24, 34, 37; VII: 6, 17; VIII: 3, 14, 19, 25, 33, 40, 46, 48; IX: 7; X: 13, 18, 20, 29; XI: 7, 8, 16, 22, 24, 25, 26, 27, 29, 34, 36, 39, 40; XII: 2, 12, 19; XIII: 4, 14, 20, 21, 24, 31, 32; XIV: 5, 7, 8, 15, 16, 19, 41, 68, 73, 77, 94.

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197. sūryāśvairmasajastatāḥ saguravah śārdulavikrīditam *ibid.*, II, p. 89

198. mrabhnair - yānāṁ trayena trimuniyatītā sragdharā kīrtiteyam *ibid.*, II, p. 23

#### 4.7 KAVISAMAYAS IN THE HANUMANNĀTAKA

The term *Kavisamaya* is a technical one which is used to denote the conventional style of some poetic descriptions. It stands for denoting some particular form of representation of certain objects. Such style or form of describing certain objects and ideas in a rather unrealistic manner is known as *Kavisamaya*. Though, it is a *doṣa* (poetic blemish) because of describing a real thing or idea as something unreal in a *Kāvya*, yet the Kavisamayas are found to be treated as poetic merit (*guṇa*).<sup>199</sup> Rājaśekhara says that once upon a time, the scholars learnt the Vedas with thousands of branches and understood the meaning by visiting many places for many times. But those whose meanings are not found and written anywhere came to be known as *Kavisamaya*.<sup>200</sup> According to Viśvanatha the famous saying are that the sky and the vice are supposed to be black; fame, laugh and renown are said to be white; anger and attachment are indicated by the red; the red and blue lotuses are blooming in the river and the sea, though in reality, these are not possible to be found in the flowing water of river and the sea. The swans go away to the Mānasa lake in the rainy season, the Aśoka, flowers bloom by the blow of legs of beloved lady, the Vakula flower bloom by the spittle wine of that lady; the scene of happiness is indicated by the wearing of ornaments by the youth, sadness is described by the act of avoiding of ornaments; the passionate look of a lady is the same with the flowery arrows of Kāmadeva's bow. The lotus blooms in the morning and the lily at night, the moon is noticed in the bright fortnight, the peacocks dance when the clouds are thundering. There is no fruit of Aśoka tree and the *Cāmeli* (Jasmine) flowers do not bloom in the spring season, there are no fruits and

199. kavīnām samaye khyāte guṇaḥ khyātaviruddhatā

SD., VII. 17

200. pūrve hi vidvāñsh sahasraśākham sāṅgam ca

vedamavagahya śāstrāṇi cāvabudhya deśāntarāṇi  
dvīpāntarāṇi ca paribhramya yānarthānupalabhyā  
pranitavantaśēśām deśakālāntaraveśena anyathātve'pi  
tathātvenopanibandho yaḥ sa kavisamayaḥ

KM., XIV; KP., I, p. 12

flowers in the *Candana* (sandal) tree.<sup>201</sup>

Rājaśekhara is probably the first one, who gives proper attention to this *Kavisamaya*.<sup>202</sup> These Kavisamayas are beautifully applied in the *Hanumannāṭaka* of Śri Dāmodara Miśra.

In the *Hanumannāṭaka*, there is found the employment of a few Kavisamayas. In the verse *raktastvam navapallavairahamapi... saśokah*<sup>203</sup> it is stated that the *Aśoka* flowers bloom by the blow of legs of loving ladies. In the verse

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201. mālinyam vyomni pāpe, yaśasi dhavalata varṇyate hāsakīrtyo  
raktau ca krodharāgau saridudadhidigatam pañkajendivarādi  
toyādhāre-khile'pi prasarati ca marālādikāḥ pakshisamgho  
jyotsnā peya cakorurjaladharasamaye mānasam yanti haṁsāḥ  
pādāghātādaśokam vikasati bakulam yositāmāsyamadyair  
yūnāṁmangesu hārāḥ, sphuṭati ca hrdayam viprayogasyatāpaiḥ  
mourbi rolambamālā dhanuratha viśikhāḥ kausumāḥ puspaketur  
bhinnam syādasya bānairyuva-janahṛdayam strikaṭākshenatadvat  
ahnyambhojam niśayam vikasati kumudam candrikā śuklapakṣhe  
meghadhvānesu nṛtyam bhavati ca śikhinām nāpyaśoke phalam syāt  
na syājjātirvasante na ca kusumaphale gandhasāradrumāṇā  
mityādyunneyamanyatkavi - samayagataṁ satkavīnām pravandhe SD., VII. 23-25

202. so'yaṁ kavinām samayaḥ kāvye supta iva sthitah/  
sa sāmpratamihāsmabhiryathābuddhi vibodhitah// KM., XVI, p.189

203. raktastvam navapallavairahamapi ślāghaiḥ priyāyā guṇai-  
stvāmāyānti śilīmukhāḥ smaradhanurmuktā sakhe māmapi/  
kāntāpādatalāhatistava mude tadvanmamāpyāvayo-  
stulyam sarvamaśoka kevalamahaṁ dhātrā saśokah kṛtah// HN., V. 24

*prācibhāge sarāge*<sup>204</sup> ..., *svairam kairava*<sup>205</sup> ..., *cakrariḍākṛtānta*<sup>206</sup> ..., *jayaprayāṇe*<sup>207</sup> ..., *śaśāpa yo*<sup>208</sup> ..., *ekenākṣṇā pravitataruṣā*<sup>209</sup> ...*re rāvaṇāsta*<sup>210</sup> ..... etc. there are found the use of the Kavisamayas. In these verses the author mentions about the pangs of separation of the *cakravāka* birds. On the other hand in the verse

204. *prācibhāge sarāge taraṇivirahiṇi krantamudre samudre*

*nindrālau nīrajālau vikasitakumude nirvikāre cakore/*  
*ākāśe sāvakāśe tamasi śamamite kokaloke saśoke*  
*kaṇdarpe'nalpadarpe vitarati kiraṇāñcharvarīsārvabhaumah//*

*HN.*, II.3

205. *svairam kairavakorakānvidalayan yūnāṁ manah khedaya-*

*nnambhojāni nimīlayanmṛgadṛśāṁ mānāṁ samunmūlāyan/*  
*jayotsnāṁ kandalayaṁstamah kavalayannambhodhimudvelayan*  
*kokānākulayandiśo dhavalayanninduh samujjṛmbhate//*

*ibid.*, II. 4

206. *cakrakṛḍākṛtāntastimiracayacamūspṛhārasaṁhāracakram*

*kāntāsaṁhārasākṣī gaganasarasi yo rājate rājahaṁsaḥ/*  
*sambhogārambhakumbhaḥ kumudavanavadhubodhanidrādaridro*  
*devaḥ kṣīrodajanmā jayati ratipaterbāñanirvāṇaśāṇah//*

*ibid.*, II.9

207. *jayaprayāṇe raghunandanasya dhūlokadambāstamite dineśe*

*śāśiprabham chatramudīksya bālā sūryodaye roditi cakravākī//*

*ibid.*, XI.6

208. *śaśāpa yo me dayitam sa rāmaḥ*

*salakṣmaṇo rāvaṇibāṇajālaiḥ/*  
*raṇe hato'yam madmudvahantī*  
*candrodaye nr̥tyati cakravākī//*

*ibid.*, XII.5

209. *ekenākṣṇā pravitataruṣā vīkṣate vyomasaṁsthāṁ*

*bhānorbimbam sajalagalitenāpareṇātmakāntam/*  
*ahnaśchede dayitavirahāsañkinī cakravākī*  
*dvau saṅkīrṇau visṛjati rasau raudrakāruṇyasañjñau//*

*ibid.*, XII. 17

210. *re rāvaṇāstamupayātu saha tvayārkaḥ*

*śrīrāghave samaramurdhni kṛtapratijñē/*  
*mandodarī janakajā' stanagāvalambi*  
*nyarke cakorakavadhūriva cakravākī//*

*ibid.*, XIV. 38

*karpūraiḥ kimapūri*<sup>211</sup> ... there is the description of the moonlight with ice. It is also an indication of the poet's ability in applying *Kavisamaya*.

#### 4.8 PADALĀLITYA IN THE HANUMANNAṬAKA

The term *Padalālitya* (elegance of words) is a much uttered one in classical Sanskrit literature. But as there is not found any clear or definite exposition of the word in any work on rhetorics, it becomes somewhat difficult to show the very significance or the meaning of the term *Padalālitya*. On the other hand, the term *Padalālitya* indicates only the loveliness or gracefulness or elegance of words used in a literary piece. The oft-quoted line, viz. *naiśadhe padalālityam* indicates the fact that the word *Padalālitya* stands for the alliteration of soft sound caused by the *Vṛtti* called *Upanāgarikā* or *Lātikā*.

There are three varieties of the *Vṛtti* (style of composition), which are found to be mentioned by Udbhaṭa in his *Kāvyālamīkāraśārasa mīgrāḥ* (KSS). These three types of the *Vṛtti* are known as the *Paruṣā*, the *Upanāgarikā* and the *Grāmyā*. These three *Vṛttis* come only because of the setting or selection of sound in composition. Among the three *Vṛttis*, the *Upanāgarikā*<sup>212</sup> one is defined by Udbhaṭa in his KSS. It is explained by the commentator Pratihārendurāja by saying that whenever there exist reduplicated consonants like *Kka*, *Ppa*, *Cca* and the like, or if there exist mutes in the form of conjuncts with the last sound of the *Varga* and if such reduplicated sounds are employed more than once, then that piece of literary work is considered to be marked with the *Vṛtti* called the *Upanāgarikā*. Another important rhetorician, Abhinavagupta termed this *Upanāgarikā* as the *Lālitāvṛtti*. According to Abhinavagupta, the alliteration of soft sounds causes the *Vṛtti* called the *Upanāgarikā* which goes by the denomination ‘*Lālitā*’ also. This notion of Abhinavagupta is found

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211. *karpūraiḥ kimapūri kim malayajairālepi kim pāradai*

rakṣāli sphatikāntaraiḥ kimaghaṭi dyāvāpr̥thivyorvapuh/  
etattarkaya kairavaklamahare śṛṅgāradīkṣāgurau  
dikkāntāmukure cakorasuhṛdi prauḍe tuṣāratviṣi//

*ibid.*, II.7

212. *sarūpasāmyogayutāṁ mūrddhnivargāntayogibhiḥ sparśairyutāṁ ca manyante*

*upanāgarikāṁ budhāḥ*

KSS., 1.5

in his famous *Locana*<sup>213</sup> commentary on the *Dhvanyāloka* of Ānandavardhana. The modern scholars also agree that *Padalālitya* can be recognized in the cases in which there exists the *Vṛtti* called *Lālitā*. It can be said in this context that the ten verses starting from the *navālatā*<sup>214</sup> ... to the *marullalat*<sup>215</sup> ... of Canto I of the *Naiṣadha-carita* (NSC) contain the illustration of this *Upanāgarikā-vṛtti* or the *Lalitā-vṛtti*. These verses are said to possess *Padalālitya*. These and such other verses in Śrīharṣa's work, have paved the ground for the oft-quoted saying viz., *naiṣadhe padalālityam*.

On the basis of this notion, it can be said that *Padalālitya*, exists in alliteration of softer sounds. The term can be explained as – *lalitasya bhāvaḥ* = *lālityam*, *padagataṁ lālityam* = *padalālityam*. Hence we may conclude that *padalālityam* is a quality (*guṇa*)<sup>216</sup> of a *Kāvya* like other *guṇa*, viz. *Upamā* (*alaṁkāra*) and *arthagaurava* (gravity of words), which speaks of the charm of alliterated words. The author of the *Hanumannāṭaka* is also a master in handling it. In the verse *dviḥ śaram*<sup>217</sup> ..... , *rāme syāme sakāme*<sup>218</sup> .....

213. maśrnānuprāsā upanāgarikā lalitā

nāgarikayā vidagdhayā upamiteti kṛtvā.

*DL.*, Vol. I, p.30

214 navā latā gandhavahena cumbitā karambitāṅgi makarandaśikaraiḥ/

drśā nr̥peṇa smitaśobhikudmalā dārādarābhyaṁ darakampinī pape. *NSC.*, I.85

215. marullalatpallavakanṭakaiḥ kṣatam

sa mucchhalaccandanasārasaurabham

sa vāranārikucasaṁkocitopamam

dadarśa māluraphalam pacelimam

*NSC.*, I.87

216. upamākālidāsasya, p.131

217. *dviḥ śaram nābhisañdhatte dviḥ sthāpayati nāśritān/*

*dvirdadāti na cārthibhyo rāmo dvirnābhībhāṣate//*

*HN.*, I. 48

218. *rāme śyāme sakāme spr̥ṣati janakajāpāṇipadmaṁ pradattam*

*pitra netrālipadme pravarapuravadhūmaṇḍalānāṁ muhūrte/*

*tatpāṇisparśasaukhyam paramanubhavatī saccidānandarūpe*

*tatrāśīd bāṇabhinnā ramaṇaratipateryoganidrām gateva//*

*ibid.*, I. 57

*gāḍam*<sup>219</sup> ..... , *madanadahana*<sup>220</sup> ..., *śaṅke śaśāṅke*<sup>221</sup> ... etc. there are found *Padalālitya*.

#### 4.9 CHARACTERISATION

The poet Śrī Dāmodara Miśra has represented all the characters skillfully in his *Hanumannāṭaka*.

### RĀMA

The hero of the play is Rāma. The hero is presented in the drama as having the traits of a Dhirodātta hero. According to Viśvanātha Kavirāja, the hero of a *Nāṭaka* should come from a royal and famous family, he should be of either divine (*divya*) or mortal (*adivya*) origin.<sup>222</sup> In a *Nāṭaka*, the hero should be of the Dhirodātta type.<sup>223</sup> Dhanañjaya also says that one who never boasts, who is forgiving, full of self-command, resolute, whose self-esteem is concealed, who is faithful to his engagements, is called a high spirited but temperate and firm hero.<sup>224</sup>

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219. *gāḍam gāḍam kamalamukulam puṇḍarīkākṣavakṣah*  
*pīṭham kāṭhinyamapi kucayorjānakī mānakīrṇā/*  
*pūrṇā kāmaiḥ śithilamanilasyāgamāyācakāra*  
*nītam sphītarīm sadayahṛdayam svamināliṅga matvā//* *ibid.*, II.11

220. *madanadahanaśuṣyatkāntakāntākucānta*  
*rhṛdi malaya japaṅke gāḍabādhākhilāṅghriḥ/*  
*upari vitatapakṣo laksyate’lrinimagnah*  
*śara iva kusumeṣoreṣa puṇkhāvaśeṣah//* *ibid.*, II.16

221. *śaṅke śasāṅke jaguraṅkameke paṅkam*  
*kuraṅgam pratibimbitaṅgam/*  
*dhūmaṁ ca bhumaṇḍalamuddha-*  
*tāgneriyoga jātasya mama priyāyāḥ//* *ibid.*, V.21

222. *prakhyātavaṁśo rājarśirdhirodāttah pratāpavān/*  
*divyo’tha divyā divyo vā guṇavānnayayako mataḥ//* *SD.* VI.9

223. *avikathanaḥ kṣhamāvānatigambhīro mahāsatvah/*  
*stheyān nigudhramāno dhirodātto dṛḍhrabrataḥ kathitah//* *ibid.*, III.32

224. *mahāsattvo’tigambhiraḥ kṣhmāvanavikathanaḥ/*  
*sthīro nigūḍharāhaṅkāro dhīradātto dṛḍhrabrataḥ//* *DR.* II.4, 5

In the *HN*, Rāma is presented as having almost all of these qualities. In the first Act of the drama, the author presents the hero.<sup>225</sup> Rāma is the incarnation of Lord Viṣṇu, but is more a human being than a god, in the drama. He is characterized by a rare mobility of spirit. Self-sacrifice and abiding devotion seem to be the dominant traits of his character.

It comes to light from the statement given by Śunahsepa, a son of Viśvāmitra, that Rāma is a savior of the damage done by the demons. There is no doubt that Rāma is a powerful hero, but his heroism has its dignity and politeness. It is clearly visible, in the time of confrontation with Paraśurāma. Rāma lifts and strings and even breaks the *Haradhanu*<sup>226</sup> (the bow of Śiva). Hearing the echoing sound of breaking of the bow, Paraśurāma, the disciple of Śiva with a thundering roar appears in the ‘svayamvara’ hall and enquires about the breaking of the bow and promises to kill the broker.<sup>227</sup> Rāma tries to pacify him politely. Rāma’s behavior towards Paraśurāma is very sober and gentle.<sup>228</sup>

Rāma politely says that he is neither aware of his power nor of the weakness of the bow, but while lifting and stringing, it has broken.<sup>229</sup> He requests Paraśurāma to excuse him for this work. But while Paraśurāma is not pacified at the

225. teṣāmīśvaratāgunaiśca januṣā jyāyānabhūdrāghavo  
 rāmaḥ so’pyatha kauśikena muninā rakṣobhayādyācitah/  
 rājānāṁ sa yaśodhano narapatih prādātsutāṁ duḥkhita  
 stasmā so’pi tamanvagādanugataḥ saumitrinoccairmudā//

*HN. I. 6*

226. śambhou yadguṇavallarīmupanayatyākṛṣya karṇāntikāṁ  
 bhraśyanti tripurāvarodhasudrśāṁ karnotpala-granthayah/  
 svāṁ cāspālayati prakoṣṭhakamimāmunmucya tāsāmaho  
 bhidyante valayāni daśarathinā tadbhagnamaiśāṁ dhanuḥ//

*ibid., I.24*

227. paraśurāma - kenedam kūpitakāladantapatrāntarālamicchatā  
 dhanurbhagnam/

*ibid., I. p.18*

228. ayam kaṇṭhah ! kuṭhāraste kuru rāma ! yathocitam /  
 nihantum hanta goviprānna śūrā raghuvamśajāḥ//

*ibid., I.39*

229. bāhorbalaṁ na vidiτaṁ na ca kārmukasya  
 traiyambakasya mahimā na tavāpi saiṣah/  
 taccāpalaṁ paraśurāma! mama kṣamasva  
 ḍimbhasya durvilaśitāni mude gurūṇāṁ//

*ibid., I.38*

request, Rāma becomes ready to fight and shows his heroism.<sup>230</sup> Ultimately Paraśurāma comes to be overpowered. Rāma's another virtue is also shown in the *HN*. He never did any work two times.<sup>231</sup> As a husband Rāma is very romantic and cute. He loves Sītā from the core of his heart. In the *HN*, the love of Rāma towards Sītā is also described.<sup>232</sup> Rāma compares Sītā's body with gold and the teeth with pearl.<sup>233</sup> Rāma was no doubt very cool minded. Hearing about his exile he accepts it politely.<sup>234</sup> To Rāma the call of duty is supreme and must be obeyed though his life would have no charm in the absence of his beloved.

Great and constant, indeed, is the affection of his heart. Nearly ten years after the exile of Sītā, Rāma is found wandering in the Naimiṣa forest lamenting over the fate of his deserted queen.<sup>235</sup> He thinks that the subjects may make adverse comments about his lineage. So, he does not even hesitate to banish Sītā.

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230. purojanmā nādyaprabhṛti mama rāmāḥ svayamahāṁ  
 na putraḥ pautro vā raghukulabhuvāṁ ca kṣitibhujāṁ/  
 avīraṁ vīraṁ vā kalayatu jano māmayamayaṁ  
 mayā baddho duṣṭadvijadamanadīkṣāparikarah// *ibid.*, I.47

231. dviḥ śaram nābhisandhatte dviḥ sthāpayati nāśritān/  
 dvirdadāti na cārthibhyo rāmo dvirnābhībhāṣate// *ibid.*, I.49

232. tadanu janakaputrīvaktramālokya rāmāḥ  
 punarapi purarevāghrāya cumbanna ṛptah/  
 stanataṭbhujamūlorahṣṭhalāṁ romarāji  
 madanasadanamasīccumbitarāṁ pañcabānah// *ibid.*, II.18

233. svarṇāṁ suvarṇāṁ dahane svadeham cikṣepa kāntim tava dantapañktim/  
 vilokya tūrṇāṁ maṇibījapurṇāṁ phalam vidīrṇa nanu dādimasya// *ibid.*, II.25

234. māṁ bādhate nahi tathā gahaneṣu vāso  
 rājyārucirjananakabāndhavavatsalasya/  
 rāmānujasya bharatasya yathā priyāyāḥ  
 pādārvindagamanakṣatirutirupalākṣyāḥ// *ibid.*, III.6

235. bho! bho! kaṣṭam! atinirālambastapasvinyāḥ pravāsaḥ  
 pātayati sā kva drstng kasminnāśadya cittamāśvasiti  
 jīvatikatham nirāśa śvāpadabhavane vane sītā // *KM.*, III.4

Rāma's love towards Sītā, bears some admirable marks. Since Sītā's exile he has been a stranger to happiness and pleasure. At the touch of the fragrant breeze from the Gomati he instinctively concludes that the change must be due to the proximity of Sītā.

Rāma is great without being ostentatious. He places his duty far above his personal comforts and feelings and in his attempt to preserve the glorious traditions of his family from ignominy due to a scandal, he counts no sacrifice as too great.

Thus, Rāma's character is presented by Śrī Dāmodara Miśra as possessing some human qualities which are not commonly had of in common men. Though presented as a human being, Rāma's greatness as an incarnation of the Supreme Being is also brought to light by the dramatist at the available contexts.

### LAKṢMAṄA

Lakṣmaṇa is represented in the play as an abiding younger brother, for whom service to the elder is of foremost consideration.

Lakṣmaṇa obeys the command of the elder brother without demur. So, even today everybody thinks that of a brother like Lakṣmaṇa be there, he would be lucky in this world. Rāma's relation with Lakṣmaṇa is one of the most interesting ones. Lakṣmaṇa was sent with Rāma to the hermitage of Viśvāmitra.<sup>236</sup>

Lakṣmaṇa entertains and manifests the devotion and submissiveness to Rāma for which he considers it as the best way for his spiritual advancement. In the 1<sup>st</sup> Act which is known as “Jānakīsvayāṁvara”, Lakṣmaṇa expresses his strengths.<sup>237</sup> In the 2<sup>nd</sup> Act, Lakṣmaṇa is asked by mother Sumitrā to go with Rāma to the forest, thinking Rāma as his father, Sītā as his mother and the forest as his kingdom

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236. teṣāṁīsvaratāguṇaiśca januṣā jyāyānabhūdrāghavo

rāmaḥ so'pyatha kauśikena muninā rakṣobhayādyācitah/  
rājānam sa yaśodhano narapatih prādātsutam duḥkhita  
stasmai so'pi tamanvagādanugataḥ saumitriṇoccairmudā//

HN., I.6

237. deva! śrīraghunātha! kim bahutayā, dāso'smi te lakṣmaṇo

mervādīnapi bhūdharānna gaṇaye, jīrṇah pinākah kiyān?  
tanmamādiśa paśya paśya ca balaṁ bhṛtyasya yatkautukam  
prauḍdharturṁ pratinā-situm pracalitum netum nihanturṁ kṣamah//

ibid., I.12

Ayodhyā.<sup>238</sup> When Rāma starts for the forest, Lakṣmaṇa follows him as the calf follows his mother.<sup>239</sup> In the forest Lakṣmaṇa helps Rāma and Sītā in every step. But when Sītā is kidnapped by Rāvaṇa he becomes very unhappy. From the 1<sup>st</sup> Act to the 14<sup>th</sup> Act Lakṣmaṇa is seen with Rāma. In the 14<sup>th</sup> Act, it is found that he had a very unpleasant duty to perform.<sup>240</sup> To take an innocent lady to the wilderness under the pretext of an excursion to the Ganges and to leave her there in the desolate forest in a helpless condition as a prey to the wild beast and still wilder nature, is a task that would break the heart of any human being. The fact is that the unfortunate lady is no other than the wife of his elder brother, whom he has served loyally and dutifully throughout his life and for whose sake he has suffered untold hardships. True to his vow of obedience to his brother he performs the heartless task entrusted to him.

### SUMANTRA

Sumantra, the charioteer of Rāma is rather a minor character in the *HN*. In the *Rāmāyaṇa* also, Sumantra is found driving the chariot to the bank of the river Ganges. When Daśaratha decides to accord the status of heir apparent to Rāma, Sumantra announces this news to the subjects of Ayodhyā.<sup>241</sup> He was ordered by Lakṣmaṇa to control the reins of the chariot. In the *Kundamālā*, Diṇnāga, presents this scene nicely. Sītā informs that her body is seized with a kremor owing to the fast dash of horses. She is unable to hold herself firmly. So, Lakṣmaṇa ordered Sumantra : “let an effort be made to restrain the horses”.<sup>242</sup> Sumantra replies that effort is being made

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238. rāmam daśaratham viddhi mām viddhi janakātmajām  
ayodhyāmatavīm biddhi gaccha putra! yathāsukham// *ibid.*, III.18

239. gurorgirā rājyamapāsyā tūrṇam vanam jagāmā’tha raghupravīrah/  
niṣāṅgaprṣṭhah saracāpahastastam lakṣmaṇo gāmiva bālavatsah// *Ibid.*, III.9

240. vane vimoktum janakasya kanyām śrotum ca tasyāḥ paridevitāni/  
sukhena laṅkāsamare hatarū māmājīvayanmārutirāttavairah// *HN*, XIV. 91

241. sumantraḥ - bahirnirgatya nāgarikān prati  
svīyām jarāmupagatāmavalokya rājā  
rāmam ca rājyavahanakṣamamākalayya/  
rājyābhiṣekaparamotsavamasya karttum  
vyādiṣṭavān purajanāḥ! kuruta pramodam// *ibid.*, III.2

242. sumantra! nanu turaṅgamaniyamane kryatam yatnah// *KM.*, I.,p.7

but the horses, fond of music, defy it.<sup>243</sup> He again says that these horses are greatly attracted by the strains of the swans, pouring lightly into their ears, gallop all the more swiftly, unheedful of the pull of the reins.<sup>244</sup> Sumantra uses Sanskrit language in his speech. Sumantra obeys all the duties according to his master. This character is present in the 1<sup>st</sup> part of the 3<sup>rd</sup> Act only.

## RĀVAṄA

RāvaṄa is the despotic king of Laṅkā. He is very proud and greedy and thinks himself as the most powerful one. Endowed with ten heads and twenty arms, he harasses and humiliates gods and goddesses. But the author Dāmodara Miśra has described him as the contesting bridegroom at the marriage ceremony of Sītā, the daughter of king Janaka. For Sītā only RāvaṄa becomes the rival of Rāma. His love and longing for Sītā is more prominent than his heroic deed and ferocity.

There is a common saying ‘pride goes before destruction’ and RāvaṄa’s pride knows no bound. RāvaṄa arrives at Mithilā. Śiva’s bow and Sītā are shown to RāvaṄa by the royal priest Śatānanda. Śatānanda says ‘this is the bow and this is Sītā’. This is treated to be an underestimate to him. RāvaṄa claims himself as superior one and says angrily. Janaka says that there is no doubt about RāvaṄa’s courage because he has lifted the Kailāśa mountain<sup>245</sup> (the abode of Lord Śiva).

In the 3<sup>rd</sup> Act of the *HN*, RāvaṄa engages Mārīca as the golden deer, to deceive Sītā.

RāvaṄa has the power of remaining invincible. Through grace he becomes invincible unless his power of illusion is destroyed. RāvaṄa abducts Sītā<sup>246</sup> from the forest coming as a *tapasvī*.<sup>247</sup> During Sītā’s kidnapping when Jaṭāyu tries to rescue Sītā,

243. kriyamāṇamapi yatnamativarttante gāndharvapriyā vājinah/ *ibid.*, I, p.7

244. ami patadbhiḥ śravaṇeṣvamandram vikṛṣyamānāḥ kalahaṁsanā – daih  
anāśravāḥ pragrahasarṇyamasya turaṅgamāsturnataram prayāṇti/ *ibid.*, I.4,p.7

245. śambhorāvāsamacalamutkṣeptum bhujakautukī/  
māheśvararūpā dhanuḥ kraṣṭumarhate daśakandharah// *ibid.*, I.16

246. sa vyāharaddharmiṇi! dehi bhikṣāmalaṅghayallakṣmaṇa lakṣmalekhām/  
jagrāha tāṁ pānitale kṣipantīmākārayantīm raghurāja putrau// *ibid.*, IV.6

247. bāṇena divyena raghupravīrastato mṛgām vakṣasi baddhalakṣyāḥ/  
vivyādha yāvattarasā tapasvī daśānanastāvadihā’ jagāma// *ibid.*, IV.4

Rāvaṇa hurts him.<sup>248</sup> In the 6<sup>th</sup> Act Rāvana seeing Hanumān with Sītā, becomes very angry and attacks him with his weapon named *Candrahāsa*.<sup>249</sup> But Hanumān was not hurt by that. In the last Act of the *HN*, Rāma rescues her (Sītā) fights with Rāvaṇa destroys his illusive power and kills him.<sup>250</sup>

In the drama Rāvaṇa is presented as the loving suitor of Sītā. He is deeply attracted by the beauty of Sītā. He wonders at the amazing beauty of Sītā. The brightness of the moon, the brightness of the gold; the melodious voice of cuckoo, even the beauty of peahen cannot match the beauty of Sītā.<sup>251</sup> In comparison with Sītā's charming beauty all other objects are insignificant for this loving anti hero.

## DAŚARATHA

The dramatist Śrī Dāmodara Miśra portrays the character of Daśaratha as a person free from blemishes and of a very decent disposition. The personality flashes up first in the midst of an atmosphere of enchanting splendour and majesty, with which the dramatist captivates the minds of others as he launches the story of the *Rāmāyaṇa*. Daśaratha is briefly but vividly, introduced as an ideal king embodying all the ideals of a true Kṣatriya. As a heroic and powerful successor of the Ikṣvākus and vanquisher of enemies, possessing immense royal riches, yet bent on sacrifice and *dharma* and the peer of a *maharṣi* in self-restraint, wisely protecting and ruling his kingdom to the satisfaction of all and being loved by townsmen and countrymen, he is a radiant

248. kruddhastato dṛḍacapeṭaśilātalena

rakṣah pipeṣa gahane'dbhutapakṣirājam/  
īśatsthitāsurapatadbhuvi rāmarāma  
rāmeti mantramniśām nigadanmumukṣuh//

*ibid.*, IV.12

249. īśatsajjanamaitrīva nābhidyata kapestanuh/

nihatā candrahāsena rāvaṇenātirāṁhasā//

*ibid.*, VI. 23

250. paitāmahāṁ raghupatiḥ samare'tikopā

dbāṇāṁ mumoca hṛdaye daśakandarasya/  
bhittvā śa tadhrdayaśonitaśonagātrah  
prāṇānviveśa dharanītalamsaya nītvā//

*ibid.*, XIV. 42

251. paitāmahāṁ raghupatiḥ ..... nītvā//

*ibid.*, XI.V 42

personality whose greatness of character appeals to the hearts and minds of all the citizens of Ayodhyā and transforms them into an ideal people. Daśaratha is portrayed as a character involved in the current of dramatic events starting from his deliberations on the consecration of his son and leading up to and ending with his death.

Daśaratha's heart beats with fatherly love for his son. This paternal affection enhanced with elation fills him with the concern and resolution to transform his love into action by conferring that right and honour on his son which would be befitting to his great glory, that is, by consecrating him as heir-apparent. And with paternal concern for the welfare of his son in his heart, he anxiously persists in his immediate consecration as his anxiety, deeply engrained in him, that his own infatuation for Kaikeyī may willy-nilly lead to the frustration of his plan – so dear to his heart, unless he puts it immediately into action, violently erupts with his vision of inauspicious dreams suggesting death or change of mind.<sup>252</sup>

Such a paternal and loving Daśaratha, lulling himself in the lofty heights of joyful hope, is thrown into the gruesome depths of the darkest mental agony by Kaikeyī's unprecedented, eye-opening declaration of her cruel, selfish desire to have his dear son, who has been part of his own self banished and Bharata's installed. He now realizes himself shaken from the slumber of infatuation that had so filled him with blind passion for Kaikeyī as to bring him irremediably under the clutches of her cunning acts and trap him with the fetters of his own promise. While his heart is beating with grief and agony<sup>253</sup> and struggling between angry rebukes against her vileness and beseeching entreaties to reverse her cruel design, Kaikeyī not only remains as hard as stone, but as if delighted in seeing his heart broken with grief, makes a sarcastic mock of his reputation of being truthful and pesters him with her repeated warnings to abide by his promise.

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252. Character portrays in the *Rāmāyaṇa* of Vālmīki, p.325

253. rāmāṁ jāyāgra jamiva vanāṁ prasthitāṁ vīkṣya śakto

dharturūṁ prāṇāñchiva! śiva ! katham tanvihāyā' thavā' ham/  
nirmuktah syāṁ vacanamanṛtāṁ tatpunarnā' nyathā me  
bhūyadbhuyastadanu vacanāṁ hā! babhāṣe tathe ti//

*ibid.*, III.4

At last when Daśaratha hears from Sumantra that Rāma left his kingdom and went to the forest, he has taken his last breath.<sup>254</sup> The author portrays that after death, Daśaratha has left for heavenly abode. He is a friend of Indra, the king of heaven. He often comes to earth with Indra to see and guide Rāma in the critical moment of his life. He comes to Laṅkā at the time of Sītā's fire ordeal and the time of terrible battle between Rāma and Rāvaṇa. Thus Daśaratha is presented in the drama as a loving and caring father. He is actually having no blemish in his character. With no malice in heart, he maintains high standard of truthfulness and goodwill to each and everyone who comes in contact with him.

### PARAŚURĀMA

Paraśurāma is the son of sage Jāmadagni and the disciple of Lord Śiva. He is otherwise known as Jāmadagnyārāma. He is known as Paraśurāma, as because he bears the weapon ‘Paraśu’ or axe. Enriched with abundant knowledge of *Veda* and all śastras he is adorned with enormous knowledge and power. He exercises enough power to destroy the ‘Kṣatriyas’ as a hero named ‘Kārtavīrya’ killed the father of Jāmadagnyārāma and has beaten him twenty one times. In the 1<sup>st</sup> Act named ‘Jānakīsvayāṁvara’, the character of Paraśurāma is presented. In the *svayāṁvara* of Sītā, when Rāma lifts and strings and even breaks the *Haradhanu* (the bow of Śiva), then having heard the echoing sound of breaking of the bow, Paraśurāma, the disciple of Śiva with a thundering roar appears in the *svayāṁvara* hall and enquires about the breaking of the bow<sup>255</sup> and promises to kill the broker.<sup>256</sup> When Paraśurāma becomes angry, Rāma says

254. śrutvā sumantravacanena sutaprayānam

śāpasya tasya ca vicintya vipākavelām/  
‘hā! rāghave’ti sakṛduccaritām nr̥peṇa  
nihśvasya dirghataramucchvasitām na bhūyah//

*ibid.*, III.7

255. paraśurāma - kenedam kūpitakāladantapatrāntarālamicchatā dhanurbhagnam!

*ibid.*, I,p.13

256. āścaryam kārtavīryārjunabhujavipinacchedalīlāvidagdhaḥ

keyuragrānthatnotkarakaṣaṇaraṇatkāraghorah kūthārah/  
tejobhiḥ kṣatragotrapralayasamuditadvādaśārkānukārah  
kim na prāptaḥ smṛtim te smaradahanadhanurbhāṅgaparyutsukasya//

*ibid.*, I.38

that he is neither aware of his power nor of the weakness of the bow, but while lifting and stringing, it has broken. He requests Paraśurāma to excuse him for this work. But while Paraśurāma is not pacified at the request, Rāma becomes ready to fight, ultimately Paraśurāma comes to be overpowered.<sup>257</sup> Paraśurāma is also known as Bhārgava.

Arrogance and rude behavior are the special traits of his character. His intolerance to others is clearly visualized in the episode of *Sītā-svayānīvara*.<sup>258</sup>

## VIBHĪṢĀNA

Vibhīṣaṇa's ideals of life greatly differ from those of his brother Rāvaṇa. *Dharma* is the guiding principle of his life. Vibhīṣaṇa is a true devotee of God and a man of action. He is the follower of *dharma*. In the *HN*, Vibhīṣaṇa shows himself as a righteous and conscientious councilor, whose conscience is aroused when he sees that his brother Rāvaṇa has lost control of him in his anger and rashly decides to kill Hanumān against all laws of *dharma* and social custom.

With Hanumān's feat of destroying his counsellors, asks them about their advice of what they think is proper for him to do in such a situation. Then all the counsellors urge him to engage in battle with Rāma. But Vibhīṣaṇa, reading the signs of the time in the turn of fate against Rāvaṇa, says that a fight against heroic and virtuous Rāma and his Vānara army and a refusal to return Sītā will be suicidal for Rāvaṇa and the whole Laṅkā. It is on this background that he, in the interest of whole Laṅkā and out of brotherly love, tries to pacify Rāvaṇa's blind anger, which he sees has taken command of him, and to restrain him from entering the dire consequences of it.<sup>259</sup>

257. rāmanātyavarṇanam – rāmastadādāya dhanuḥ sahelaṁ

bānarī guṇe yojya yadā cakarṣa/  
bhāti sma sākṣātmakaradhvajah  
sva rgatīm praciccheda ca bhārgavasya//

*ibid.*, I.50

258. paraśurāma – (sābhyasūyam)

yena svāṁ vinihatya mātaramapi kṣattrāstramadhvāsavarṁ  
svādābhijñaparaśvadhenā vidadhe niḥkṣatriyā medinī/  
yadbāṇavraṇavartmanā śikharīṇah krauñcasya hamsacchalā  
dadyāpyasthikāṇah patanti sa punaḥ kruddho munirbhārgavaḥ //

*ibid.*, I.43

259. tyajasva kopam kulakīrtināśanam bhajasva dharmaṁ kulakīrtivardhanam/

prasīda jīvema sabāndhavā vayaṁ pradiyatāṁ dāśarathāya maithilī//

*ibid.*, VII.10

Thus it is seen that Vibhīṣaṇa again as a righteous, faithful and well-wising counsellor, yet in contrast to his earlier characteristics, his loyalty to Rāvaṇa is not a blind loyalty to his kindred, but a loyalty coupled with a deep responsibility and desire for their welfare. Rāvaṇa at last says that he never makes free Sītā.<sup>260</sup> Rāvaṇa's blind anger and passion, caused him to rebuke Vibhīṣaṇa as a treacherous kinsman and give a kick to Vibhīṣaṇa with his left leg.<sup>261</sup>

His calmness, wisdom and resourcefulness of character are reflected when he says the army of Laṅkā to hand over Sītā to Rāma.<sup>262</sup>

## BHARATA

Bharata, the son of Daśaratha and Kaikeyī is presented in the *HN* by the author very nicely.<sup>263</sup> Bharata, younger brother of Rāma, having heard of Rāma's banishment becomes very nervous. When he asks his mother about his father and about Rāma, Kaikeyī says that due to separation from his dear son Rāma, Daśaratha died. At this terrible news, Bharata becomes tormented with grief, and says that by having caused the king's death and having sent Rāma to exile, she had concurred grief above grief on him, and like the night of death she has come for the destruction of the race, and says that because of his mother Kaikeyī, Kauśalya and Sumitrā live overwhelmed with grief for their sons. Bharata asks his mother how she could encourage the king Daśaratha to banish Rāma without feeling pity. He says that he can't bear the

60. jānāmi sītām janakaprasūtām jānāmi rāmām madhusūdanām ca /  
vadham ca jānāmi nijaṁ daśasyastathā'pi sītām na samarpayāmi// *ibid.*, VII.11

261. iti vāmacaraṇena vibhīṣaṇām tāḍayāmāsa *ibid.*, VII,p.103

262. suvarṇapuṇkhāḥ subhaṭāḥ sutikṣṇā vajropamā vāyusamāna vegāḥ/  
yāvanna gṛṇanti śirāṁsi bāṇāḥ pradīyatām dāśarathāya sītā// *ibid.*, VII.8

263. mātastātāḥ kva yātāḥ surapatibhavanām, hā kutāḥ putraśokāt,  
ko'sau putraścaturṇā? tvamavarajatayā yasya, jātāḥ kimasya?  
prāpto'sau kānanāntām, kimiti nṛpagirā, kim tathā'sau babhāṣe?  
madvāgbaddhaḥ phalam te kimiha tava dharādhiśatā, hā! hato'smi// *ibid.*, III.8

separation from Rāma.<sup>264</sup> Thus the author depicts Bharata's heart-rending grief for his father and brother. After his father's cremation, Vaśiṣṭha consoles and exhorts him to put an- end to his sorrow and carry on his further duties.

## Sītā

Sītā is the heroine of the *Rāmāyaṇa* as well as the *Hanumannāṭaka* and belongs to the noble companies of ladies like Sāvitrī, Damayantī, Draupadī and others, who have been the Hindu ideals of womanly virtues and who have created womanhood to the height of divine perfection. Whenever one thinks of the glory of Aryan womanhood exhibited in the lives of these ladies, the sorrowful figure of Sītā presents itself prominently before one's mental eye and evokes one's heartfelt sympathy and admiration. She is tolerant and bears all pains and sufferings following her husband in all conditions of life. Indeed the happiness of Rāma and maintenance of his reputation are her guiding principles.

According to dramaturgy, the heroine is of three types, viz. *Svakīyā*, *Parakīyā* and *Sādhāraṇa strī*.<sup>265</sup> *Svakīyā nāyikā* should be simple and well mannered. According to Dhanañjaya this type is also divided into three. They are *mugdhā*, *madhyā* and *pragalbhā*.<sup>266</sup>

In the *Hanumannāṭaka*, Sītā belongs to the *svakīya* category. Sītā figures in Vālmīki's *Rāmāyaṇa* as a 'pathetic image'.

Sītā is fair to look at. Her matchless beauty deeply attracts Rāvaṇa. He fell in love with Sītā; while he saw her in the house of Janaka for the first time, he exclaimed at her amazing beauty. This beautiful Sītā with her beautiful eyes is created by the lord imbibing all the best material while making woman and has enlisted to Kāmadeva, who dwells in heart and protects her. Her eyes are charming and attract one's heart and soul. Further Rāvaṇa says, Sītā's beauty has no parallel in heaven, hell

264. hā tāta! mātarahaha!jvalitānalo mām

kāmām dahantvaśanisailakṛpāṇabānāḥ/  
manthantu tānvisahate bharataḥ salilam/  
hā! rāmacandrapadayorna punarviyogam//

*ibid.*, III.5

265. svānyā sādharaṇastrīti tadguṇā nāyikā tridhā/

*DR.*, II.15

266. mugdhā madhyā pragalbheti svīyā śitarjavādiyuk/

*ibid.*

and earth. Her only aim in life consists in sharing the destiny of her husband.

During the emotional ordeals, Sītā's heart is pierced. At Rāvaṇa's cruel abduction, pierced by frenzied pangs of agony fraught with tantalizing grief and fear, an agony expressing itself in her despair-ridden cries for Rāma and Lakṣmaṇa's help<sup>267</sup>, in her pitiful entreaties to the creatures of the forest to tell Rāma of her abduction and in her heart-rending pathetic lamentations over her destiny, with all nature vibrating with her in sorrow and sympathy; an agony, however, blended with an outburst of wild fury and a sadistic desire to find an outlet for her disdain and scorn, which she then, amidst gravest emotional despair and fear, relentlessly heaps upon her self-imposed courtier with provocative, sarcastic and abusing words, carried by a heroic spirit of firmness, strong-mindedness, courage of heart and a staunch pride in her wifely devotion.

Sītā is loyal to her husband and an ideal wife. Her chastity is tested through fire ordeal. After defeat and killing of Rāvaṇa, Rāma won Sītā. But the moment could not be a happy one, as Sītā had to undergo worst test of her life. Rāma refused to accept Sītā on the plea that she was carried by Rāvaṇa on his lap and was beheld with sinful eyes. Sītā expressed her spotless purity and persuades Rāma not to misunderstand her. Rāma responded reluctantly. Sītā entered the burning flame fearlessly and in a dignified manner. Everybody was in deep grief and tension for such a test to be faced by Sītā. Alakā held the view that the moon covered by darkness cannot darken the whiteness and brightness of it. Likewise, living in Laṅkā surrounded by the demon cannot spurn purity and chastity.<sup>268</sup> Again Sītā was sent to the forest by Rāma with Lakṣmaṇa.<sup>269</sup> Then Lakṣmaṇa left her there in the forest and came back with a very sorrowful mind.

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267. sa vyāharaddharmini! dehi bhikṣāmalāṅghyallakṣmaṇalakṣmalekhām/

jagrāha tāṁ pāṇitale kṣipantīmākārayantīm raghurājaputrou// *HN.*, IV.6

268. kāluṣyaheturvaidehyā na rāksaṣagṛhasṭhitih/

dhvāntabandī kṛta'pindorna kalā jātu nīlati// *BR.*, X.V.3

269. vane vimoktum janakasya kanyām śrotum ca tasyāḥ paridevitāni/

sukhena laṅkāsamare hatām māmajīvayanmārutirattavairah// *HN.*, XIV. 91

## MANDODARĪ

Mandodarī, the queen-wife of Rāvaṇa, is a devoted wife of her husband. Sensual though she is, she distinguishes herself from the others by her critical attitude towards her husband's abduction of Sītā in which she is prompted by her concern for the welfare of her husband. Her persuasion of Rāvaṇa to hand over Sītā does not so much breathe the spirit of jealousy alone, though she feels offended by Rāvaṇa's passion for Sītā to the neglect of herself, who is "far superior to Sītā in rank, beauty and kindness".<sup>270</sup> But it was the spirit of an anxious concern for Rāvaṇa as her husband. However, she is flesh and blood of Rāvaṇa, for though in her piteous lamentation at the death of her husband she deplores his sinful act of abducting Sītā, an embodiment of virtue and his relentless wrath, which did not allow him to listen to her well-wishing words, as the cause of his and the Rākṣasas' destruction. She is convinced of the greatness of her husband. Mandodarī is thus a devoted and passionate wife of Rāvaṇa anxiously concerned for his welfare, yet flesh and blood of his mentality.<sup>271</sup>

## KAIKEYĪ

Kaikeyī is the queen of Ayodhyā and wife of king Daśaratha and mother of Bharata. Mantharā, Kaikeyī's maid-servant from her father's house who since her birth had stayed together with her, ascended the palace and saw the whole Ayodhyā filled with a spirit of festivity. When king Daśaratha entered Kaikeyī's apartment to tell her the pleasant news and saw his youthful wife, who was more precious to him than his own life, lying on the ground, he was tormented with grief and asked her what had happened to her. Then she says that she wants to make Bharata the king of Ayodhyā and asks him to send Rāma to forest. Kaikeyī was very intelligent. Hearing the news of

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270. na kulena na rūpeṇa na dākṣinyena maithilī/

mayādhikā vā tulyā vā tvam tu mohānna budhyase//

*ibid.*, V.16

271. mandodari (sakaruṇam)

śokam laṅkeśa! mā gāḥkuru ciramapunarbhāvi gādopyuḍam/

devājñām dehi yoddhum samaramavatarāmyasmi sukṣtriyā yat//

*ibid.*, XIV.

Rāma's coronation she makes the plan.<sup>272</sup> Kaikeyī's such words hurt Daśaratha. And when Daśaratha at last succumbs, helplessly meaning that he is bound by the fetters of *dharma*, that his senses are paralysed and he expresses his wish to see once more his dear son, Kaikeyī herself directs Sumantra to fetch Rāma. The charioteer first hesitates but afterwards sees the sad condition of Daśaratha. Daśaratha is unable to utter any word out of grief.<sup>273</sup>

Kaikeyī's role in the entire Rāma story is very significant. The negative traits of her character indirectly help in giving a new and brighter dimension to Rama's character both in the epic and the *HN*.

## KAUSALYA

Kausalya is the queen of Ayodhyā, wife of king Daśaratha and mother of Rāma.. In the *Rāmāyaṇa*, at the outset Vālmīki's characterization of Kausalya is not a complete exposition of her character, but rather the pathetic portrayal of her as a loving mother crushed by the pangs of her agony at the separation from her son. It is from the view point of a pathetic experience that all her reactions of grief are to be interpreted as they follow upon the traumatic news of Rāma's banishment. It is a traumatic shock indeed, and the poet has highlighted this point very-well: Absorbed as she is in meditation and prayer to Viṣṇu for the welfare of her dearly beloved son and filled with the supreme joy and pride of a loving queen-mother looking forward to the proud hour of her son's coronation and losing herself in happy visions of his future fame and glory,

272. (i) kaikeyī – (ātmagatam) prāptaḥ kila madvāgbandhakālastarhi drutam  
 rājānam bharatarājyam prarthayāmi; na khalu kālakṣepaḥ śreyase  
 (rahasi upagamya, prakāśam) rājannamaṅgalīriyam vadūryato'syā  
 āgamanamātreṇa mahotpātāḥ sambhavantīti *ibid.*, III., p. 37

(ii) tānuptpātānavekṣya kṣitipamatha daśasyandanaṁ krandayantī  
 lokāñśokānalaughai śiva śiva tarasā bhasmasātkurvatīva/  
 kaikeyī vācamūce nikhilanjakulāṅgāramurtih sa sītah/  
 śāntyai putrasya rājyam bhavatu vanamabhipreṣyatāmeṣa rāmāḥ// *ibid.*, III.3

273. daśaratha - sakaruṇam strīvacanasvīkaraṇam maraṇotsāham na  
 nāṭayanmahatīm mūrcchāmāsādyā dharanītalamupagataḥ kathamapi  
 cetanāmupalabhyā *ibid.*, III, p.38

visions to which she gives delightful expression as Rāma enters her chamber. It is such feelings that she encounters the most excruciating, unprecedented torments of agony of her life. She considers her life useless, all her religious vows and austerities meaningless, and finds no relief from the burden of grief, no mercy even on the part of death, Kausalya takes Rāma's reminder that the highest duty of a son is to follow the words of his father with a silent gesture of approval, for in her further expressions of grief she does not make any further appeal to Rāma to refrain from going into exile.

Kausalya's counsel to Sītā not to disregard her husband in his calamity as her farewell gift is not at all an expression of distrust, but the concern of a mother for the marital welfare of her son and daughter-in-law, a marital welfare that, owing to the nature of a life amidst extraordinary hardships, may be exposed to trials and difficulties. And at Sītā's faithfulness and devotion to her husband, Kausalya sheds tears of grief and joy, joy at having such a virtuous daughter-in-law and being assured of the happiness of the couple's marital life even under austere circumstances, grief at the visualization of their separation.<sup>274</sup>

Kausalya is presented in the *HN* as a typical Indian woman, for whom the attachment to the husband is of utmost priority. At the same time, her affection to her dear son stands as an ideal case of motherhood. That she did not insist much upon Rāma's refusal to stay in the capital, leads to impress that as a responsible queen, the maintenance of *Rājadharma* is also equally important.

### SUMITRĀ

Sumitrā is the queen of Daśaratha and mother of Lakṣmaṇa and Śatrughna. Sumitrā says Lakṣmaṇa to treat Rāma as his father Daśaratha and Sītā as his mother Sumitrā and the forest as Ayodhyā.<sup>275</sup> Here is a minor character in the *HN*. However, her sense of duty as a wife and a mother comes to be reflected by her words.

274. *gurvājñāparipālanāya ..... prasthitā//*

*ibid.*, III. 11

275. *rāmam daśaratham viddhi mām viddhi janakātmajām/*

*ayodhyāmaṭavīm viddhi gaccha putra! yathāsukham//*

*ibid.*, III.9

## VIŚVĀMITRA

Viśvāmitra is also presented in the *Hanumannātaka*.<sup>276</sup> Viśvāmitra is portrayed as a powerful and eminent *brahmarṣi* of awe-inspiring lustre, a sage who has attained his status through the practice of extraordinary *tapas*; who is endowed with highest fame and virtues and possessed of the most powerful *astras*, but who yet is harassed by two Rākṣasas, who constantly spoil his sacrifice, and who unable to prevent them from doing so, turns to Daśaratha requesting him for the assistance of youthful Rāma, whose unexcelled prowess he knows and assures him, would destroy the Rākṣasas. As awe-inspiring as are his power and appearance, so is his anger when Daśaratha, impelled by fear, hesitates to comply with his request despite the sage's assurance of Rāma's power and victory.<sup>277</sup>

As Viśvāmitra sets out with Rāma and Lakṣmaṇa on his way to his sacrifice, it is seen that he assumes the role of an affectionate *guru* of Rāma, a *guru* who not only caters to youthful Rāma's needs and curiosity, but also cares for the prospect of his future. He invests him with the two mantras namely *Balā* and *Atibalā*,<sup>278</sup> teaches him to perform the daily ceremonies and above all, satisfies Rāma's curiosity by instructing him with sacred lore and stories about the hermitages and sacred places which they pass through or by explaining other curious experiences they meet on the way. He directs Rāma to kill monstrous Tārakā and when the later hesitates for scruples of conscience, he gives him an exhortation.

Viśvāmitra is presented as a sage of higher order who commands respect from all. His being afflicted with the atrocities of the Rākṣasas, established Rāma's valour while in his early years.

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276. teṣāmīśvaratāgunaiśca januṣā jyāyānabhūdrāghavo

rāmaḥ so'pyatha kauśikena muninā rakṣobhayādyācitah/  
rājānāṁ sa yaśodhano narapatih prādātsutarāṁ duḥkhitastasmai  
so'pi tamanvagādanugataḥ saumitriṇoccairmudā *ibid.*, I.6

277. teṣāmīśvaratāgunaiśca ... saumitriṇoccairmudā// *ibid.*, I.6

278. sunstridamana ... mārīcamugrakṛtim// *ibid.*, I.7

## VĀLĪ AND SUGRĪVA

Vālī is the king of Kiṣkindhā and Sugrīva is his younger brother. Relation of the royal brothers with each other and with Rāma, reveals the role of ideals of righteousness to a great extent. Knit together by love for each other for a long time, the relation between them is very cordial. But soon it becomes antagonistic, due to a minor misunderstanding. Both become enemy to each other. Both the characters are drawn in the drama in an interesting way.<sup>279</sup>

The two brothers are rather two minor but important characters in the *HN*.

## AṄGADA

Aṅgada is the son of Vālī by his wife Tārā. When the whole host of Rāma went to Laṅkā, Aṅgada was dispatched to Rāvaṇa as a messenger of peace to give him a chance of saving himself in time. But Rāvaṇa scornfully rejected his advice and met his doom. After Sugrīva, Aṅgada becomes king of Kiṣkindhā. In common parlance a man is said to act the part of Aṅgada when he endeavours to mediate between two contending parties, but without any success.<sup>280</sup> Aṅgada is also presented in the *HN*<sup>281</sup> in the model of *Rāmāyaṇa*.

## HANUMĀN

Hanumān is the son of Pavana and Añjanā. So he is called Pavana-putra and Anjaneya. He is the friend of king Sugrīva of Kiṣkindhā, a monkey leader, a faithful devotee of Rāma. He is a mighty hero. He is very intelligent. So he performs his heroic deed intelligently. Rāma is his chosen spiritual ideal. So he dedicated his life for the service and welfare of Rāma. He gained an exhaustible energy and performed wonderful things. Welfare of Rāma and Sītā became the vow throughout his life. Hanumān plays rather the most important role in the *HN*<sup>282</sup> and hence is the title of the play.

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279. (a) tatra sugrīvah devah! vājivrātakhura ... mandānilāḥ  
(b) ākāśavāṇyabhavadevamaho sa vālī ...raṇānnivṛttah//

*ibid.*, XIV.66  
*ibid.*, XIV.75

280. V.S. Apte's *The Students Sanskrit English Dictionary*, p. 646

281. śrutvāṅgadasya mahatīm samarapratijñām  
te cukṣubhuḥ kapicamūpatayah sarāmāḥ/  
saumitrirapyanaparādhinamāhataṁ tam  
matvā kṛtāñjalipuṭah purato babhūva//

*HN.*, XIV.74

282. hanuman-

svabhāvādeva tanvaṅgi tvadviyogādviśeṣataḥ/  
pratipatpāṭhasīlasya vidyeva tanutām gataḥ//

*ibid.*, VI.18

## MĀLYAVĀN

Mālyavān is the minister of Rāvaṇa.<sup>283</sup> Mālyavān the demon, blessed with Brahmā, obtains longer life and lives in Laṅkā. He is well known for his shrewd political diplomacy.<sup>284</sup>

## VASIṢṬHA

Vasiṣṭha is the name of a celebrated sage. He was the family priest of the solar race of kings. He is said to be the seer of several Vedic hymns, particularly of the seventh *Mandala* of the *Rgveda*. He was the typical representative of true Brahmanic dignity and power and the efforts of Viśvāmitra to rise to his level of a *brahmarṣi*. He plays a small but significant role in the *HN*.<sup>285</sup>

## 4.10 SUPERNATURAL ELEMENTS

Something which is not according to the course of nature, or above or beyond nature is called supernatural, i.e. miraculous. It denotes some matters which do not belong to the world. It is some unusual things, strange or phenomena which may have divine interference.

In using the super natural elements, it is observed that an author depends on these elements in the necessity of the story. Śrī Dāmodara Miśra also mentions some supernatural elements in his *HN*.

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283. Hanumannāṭakam.

Pātraparicaya, p. 32

284. mālyavān – (hasitvā) vṛdhabudhirhi prathamaṁ paś'yati  
caramaṁ kāryaduryugo' vatarati yanmayā dhūrjaṭidhanura-  
dhikṣepaṇataḥ prabhṛti maticakṣuṣā drṣṭameva yaduta  
daśakandharo' nudhāsyati sītāharaṇam/

DR., V, p. 141

285. teṣāmīśvaratāguṇaiśca januṣā jyāyānabhūdrāghavo  
rāmaḥ so'pyatha kauśikena muninā rakṣobhayādyācitaḥ/  
rājānaṁ sayaśodhano narapatihprādātsutam duḥkhita  
stasmai so'pi tamanvagādanugataḥsaumitriḥoccairmudā//

HN., I.6

In the 5<sup>th</sup> Act, Rāma addresses the tree and the creeper of the mountain asked about his wife Sītā. Here the trees<sup>286</sup> and the creepers are natural objects, but to talk with the trees or believing that the trees can speak is somewhat supernatural. In the verse *he godāvari ...*<sup>287</sup> Rāma again asked Godāvari about his wife Sītā. Here also Godāvari is a natural object, but to talk with a river believing it as a living being is somewhat supernatural. In the verse *asmadgotre...*<sup>288</sup> the ocean said to Rāma about the cause of its creation. Here the ocean is a natural object. So discussing with a natural object is somewhat supernatural. In the verse *hāhākāram niśamya ...*<sup>289</sup> there is mention about the *amītarasa* and by this *amītrasa* again Rāma gets his life. This is also a supernatural element. In the 13<sup>th</sup> Act, Lakṣmaṇa becomes senseless by some powerful energy. This description also contains some supernatural elements.<sup>290</sup> The author also mentions some supernatural things in the verse *pātālataḥ kimu...*<sup>291</sup> Here Hanumat says to Rāma that he can bring the *amīta* from *pātāla*, he can bring the moon from sky etc. Thus we find some descriptions of supernatural elements in the play.

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286. re vṛkṣāḥ parvatasthā girigahanalatā vāyunā vījyamānā  
 rāmo’ham vyākulātmā daśarathatanayah śokaśukreṇa dagdhah/  
 bimboṣṭhī cārunetrī suvipulajghanā baddhanāgendrakāñcī  
 hā sītā kena nītā mama hṛdayagatā ko bhavānkena dṛṣṭa// *ibid.*, V.10

287. he godāvari puṇyavāripuline sītā na dṛṣṭā tvayā  
 sā hartum kamalāni cāgatvatī yātā vinodāya vā  
 ityevam pratipādapam pratinagam pratyāpagaṁ pratyagam  
 pratyenam pratibarhiṇam tata itastāṁ maithilīṁ yācate// *ibid.*, V.11

288. asmadgotre bhaviṣyaddaśarathānṛpaterāścamedheṣu sarpih  
 sañpātottapalolajvaladanālakalāvyākulam kūrmārājam/  
 jñātvā rodaḥputam vā nanu tava sagarāḥ prāgbhavo bhāvivettā  
 netā saptāmbudhīnāmapi savidhamavāgvāntaraśmiḥ sravantīm// *ibid.*, VII. 17

289. hāhākāram niśamya tribhuvanaviditam rāvaṇeḥ karma ghoram  
 kroḍhāgnerdhūmaghātīdalitaripukulam trāsayanrākṣasendram/  
 pakṣāghātāpracaṇḍāpracalitapavanadhasailendrapātaiḥ  
 sañprāpto vainateyahā sravadamṛtarasojīvatāmāsa rāmaṁ// *ibid.*, XII.12

290. paścāttāpāgatē vibhīṣaṇabale kṣīṇe plavaṅgeśvare  
 mūḍe jāmbavati plavaṅgamagaṇe’śambhūya bhūyaḥsthite/  
 saktipraudamahāprahāravidhure mūrcchāgate lakṣmaṇe  
 hā rāme vilapatyaho hanumatā prauktam sthīrāḥ sthīyatām// *ibid.*, XIII.5

291. pātālataḥ kimu sudhārasamānayāmi  
 niśīḍya candramamṛtam kimutāharāmī/  
 uddāṇḍacāṇḍakiraṇam nanu vārayāmi  
 kīnāśapāśamaniśam kimu cūrṇayāmi// *ibid.*, XIII.16

#### 4.11 USE OF *PRĀKRITA*

One of the common characteristics of Sanskrit drama is the use of *Prākṛita*. As *Prākṛita* is a communicative language, so the Sanskrit dramatists used *Prākṛita* along with Sanskrit, for giving a realistic touch to the works.

In the *Sāhityadarpana* of Viśvanatha Kavirāja it is mentioned that the male character of high caste should speak in Sanskrit.<sup>292</sup> Women who are of high class and educated, generally use the *Sauraseni Prākṛita*. But when they sing some songs or use verses, they use only *Mahārāstrī Prākṛita*.<sup>293</sup> The people who work in the inner apartment of a royal palace, use *Māgadhī* and the merchants, servants princes speak in *Ardha- māgadhī*. The *Vidūṣaka* uses *Prācyā*, the soldiers, citizens who are engaged in gambling use *Vaidarbhī*, *Śakas* and other speak in *Savari*, people of Northern India say in *Vāhlikī* and of Southern India use the *Drāviḍī*, the cowherds speak *Ābhirī* and the *Chāṇḍālas* use *Chāndalī*.<sup>294</sup> The workmen who work in the wood and leaves or charcoal makers use the *Ābhirī* and *Savari*. The *Piśācas* and female attendants use the *Paiśācī*.<sup>295</sup>

In the *HN*, the author Śri Dāmodara Miśra does not follow these rules in toto. He applies the rule in the case of the male characters only. But in respect of all other characters, he uses only Sanskrit instead of *Prākṛita* of various classes.

292. *puruṣāṇāmanīcānāṁ saṅskṛtaṁ syātkṛtātmanāṁ/*

*SD.*, VI. 158

293. *saurasenī prayoktavyā tādṛśīnāṁ ca yoṣitām/*

*āsāmeva tu gāthāsu mahārāstrīm prayojayet//*

*ibid.*, VI.159

294. *atroktā māgadhī bhāṣā rājāntahpuracāriṇāṁ/*

*cetānāṁ rājaputrāṇāṁ śreṣṭhānāṁ cārdhamāgadhī//*

*prācyāṁ vidūsakādīnāṁ, dhūrtānāṁ syādavantijā/*

*yodhanāgarikādīnāṁ dākṣiṇātyā hi divyatām//*

*śabarāṇāṁ śakādīnāṁ śābarīm samprayojet/*

*bāhlīkabhbhāśodīcyānāṁ drāviḍī drāviḍādiṣu//*

*ābhīreṣu tathābhīrī cāṇḍālī pukkasādiṣu/*

*ibid.*, VI. 160-163

295. *ābhīrī śābarī cāpi kaṣṭhapātropajīviṣu//*

*tathaivāṇgārakārādau paiśācī syātpiśācavāk/*

*ibid.*, 163, 164

In the *HN*, the female characters like Sītā<sup>296</sup>, Sumitrā<sup>297</sup>, Kaikeyī<sup>298</sup>, Mandodarī<sup>299</sup>, etc. do not use *Saurasenī*, they speak Sanskrit only. So it is found that in respect of use of language, the dramatist is not abiding by the prescriptions of dramaturgy.

#### 4.12. EXAMINATION OF VARIOUS ELEMENTS OF DRAMATURGY IN THE PLAY.

While discussing the dramatic elements of the *HN*, it is to be mentioned that unlike most of the Sanskrit plays, this dramatic work has a different set up. Hence, many an elements present in an ideal Sanskrit drama, are wanting in the *HN*. However, some dramatic ingrediants have been incorporated in different form with unconventional name.

#### *NĀNDĪ*

*Nāndī* is a technical term applied to the opening verse of Sanskrit plays. It is the verse which expresses the sense of benediction. Hence it may be called a 'benedictory verse'. The word '*Nāndī*' is derived from that root *nand*, meaning 'to be

296. sītā prabuddhā –

spṛhayati ca bibheti premato bālabhāvā  
nmilati suratasaṅge'pyaṅgamākuñcayantī/  
ahaha nahi nahīti vyājamapyālapantī  
smitamadhurakatākṣairbhāvamāviśkaroti// *HN.*, II.20

297. tatraiva sumitrā lakṣmaṇam prati –

rāmam daśaratham viddhi mām viddhi janakātmajān/  
ayodhyāmatavīm viddhi gaccha putra yathāsukham// *ibid.*, III.18

298. prāptaḥ kila madvāgabandakālastarhi drutam rājānam bharatarājyam  
prarthayāmi na khalu kālakṣepaḥ (rahasi upagamya prakāśam) rājan!  
amaṅgalīriyam vaduryato' syā āgamanamātreṇa mahotpātāḥ  
sambhavantīti/ *ibid.*, p. 46

299. mandodarī (sakaruṇam) -

śokarī laṅkeśa mā gāḥ kuru ciramapunarmā vigūḍopagūḍam/  
devāñjām dehi yoddhum samaramavatarāmyasmi sukṣtriyā yat// *ibid.*, XIV, p.222

pleased' or 'satisfied'. The derivative sense of the term may be explained as : 'anything by which (one) is pleased'.<sup>300</sup> Bharatamuni mentions that *Nāndī* is a verse which bears eulogy of the Gods (*deva*), Brāhmaṇa (*dvija*) and king containing benedictions or blessings etc.<sup>301</sup> Viśvanātha also accepts this definition and he adds that it is composed of eight segments or twelve of a sentence with the use of devotional words like *śamīkhā*, *candra* etc.<sup>302</sup> *Nāndī* is recited by the Sūtradhāra in his modulated tone.<sup>303</sup> *Nāndī* is an integral part of what is known in dramaturgy as *Purvaraṅga*.<sup>304</sup> *Nāndī* verse is suggestive of the theme.<sup>305</sup> All these observations are accepted in the *Nātyapradīpa* (*NP*) also.<sup>306</sup> *Nāndī* is of four types. These are – *āśīh*, *patrāvalī*, *namaskṛtiḥ* and *māṅgalikī*.<sup>307</sup>

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300. nandati anayā iti nāndih̄ SKD., Vol. I, p. 860

301. aśirvacanasamyuktā nityang yasmātprayujyate  
devadvijanṛpādīnāṅg tasmānnāndīti saṁñjitā// NS., V. 24

302. aśirvacanasamyuktā stutiryasmātprayujyate  
devadvijanṛpādīnāṅg tasmānnāndīti saṁñjitā/  
māngalyasarīkhacandrābjakokairava saṁsinī  
padairyuktā dvādaśabhiraṣṭābhīrbā padairuta// SD., VI. 24, 25

303 (a) sūtradhārapathennāndī madhyamang svaramāśritya ibid., VI  
(b) sūtradhāra pathettatra madhyamang svaramāśritya NS., V. 104

304. tatra pūrvang purvarangah̄ subhāpujā tatah̄ param SD., VI. 21

305. 'kāvyārthasūcakā nāndī śabdato'rthato vāpi'

306. nandati kāvyāni kavindravargah̄ kuśilavāh̄ parisadāśca santah  
tasmādalang sujjunasindhushaṁsi tasmādīyang sa kathateha  
nāndī NP

307. namaskṛtīmāṅgalikī āśīh patrāvalī tathā  
nāndī caturdhā nirdiṣṭa nāṭakādiṣu dhimata AS-I, p.9

Śrī Dāmodara Miśra starts his *Hanumannātaka* with four *Nāndī* verses. In all the four *Nāndī* verses Rāma is prayed. These benedictory verses clearly aim at eulogizing Lord Rāma. In these verses it is said that Rāma is adept in helping and fulfilling everyone's wishes. In the first *Nāndī* it is said that Rāma may give wealth to people.<sup>308</sup> In the second *Nāndī*<sup>309</sup> verse it is said that Rāma helps the people from the Rākṣasas. In the third *Nāndī* verse<sup>310</sup> it is said that Rāma fulfills everyone's wishes and in the last *Nāndī* verse<sup>311</sup> it is said that the author prays Lord Rāma every day.

In Kalidasa's *Abhijñanaśakuntalam* there exists only one *Nāndī* verse which is expressive of the main events of the play. However, in many plays viz. those of Śrīharṣa, Śudraka etc., there are found more than one *Nāndī*. It is to be stated that in all the four *Nāndī* verses in the *HN*, the dramatist makes the readers/ audience aware of the superiority of Lord Rāma's personality in all aspects, thereby suggesting an indication of the final events of the play. However, it is to be mentioned that the dramatist has not used the word *nāndī*. Instead, departing from the customs of a conventional

308. kalyāṇānāṁ nidhānāṁ kalimalamathanaṁ pāvanaṁ pāvanānāṁ  
 pātheyerāṁ yanmumukṣoah sapadi parapadaprāptaye prasthitasya/  
 viśramasthānamekaṁ kavivaravacasāṁ jīvanāṁ sajjanānāṁ  
 vījaṁ dharmadrumasya prabhavatu bhavatāṁ bhutaye rāmanāma// *HN.*, I. 1

309. pātu śrīstanapatrabhaṅgamakarīmudrāṅkitoraḥsthalo  
 devaḥ sarvajagatpatirmadhuvaladhūvakraḥjacandrodayaḥ/  
 krīḍākroḍatanornavenduviśade dañstrāṅkure yasya  
 bhūrbhātisma pralayābhipalvalatalotkātaikamustākṛtih// *ibid.*, I. 2

310. yam śaivāḥ samupāsate śiva iti brahmeti vedantino  
 bauddhā buddha iti pramāṇapaṭavaḥ karteti naiyāyikāḥ/  
 arhannityatha jainaśāsanaratāḥ karmeti mīmāṁsakāḥ  
 so'yaṁ vo vidadhātu vāñchitaphalam traīlokyanātho hariḥ// *ibid.*, I. 3

311. tam rāmāṁ rāvaṇārīmṛdaśarathatanayāṁ lakṣmaṇāgrajyāṁ guṇāḍhyāṁ  
 pūjyāṁ prājyāṁ pratāpāvalayitajaladhīṁ sarvasaubhāgyasiddhīm/  
 vidyānandaikakandāṁ kalimalapataladhvamśināṁ saumyadevam  
 sarvātmānāṁ namāmi tribhuvanaśaraṇāṁ pratyahāṁ niskalaṅkam// *ibid.*, I. 4

Sanskrit playwright, he begins the play with these four verses termed as *Maṅgalācaraṇa*.

## ***PRASTĀVANA***

*Prastāvanā* is a dramatic component which is set at prior to the main story of a Sanskrit play. Hence *Prastāvanā* is named as *Āmukha* also. In the *NS*, Bharatamuni mentions that Sūtradhāra and Naṭī begin the drama through their own works, their own speech and by some witty statements and activities.<sup>312</sup> Viśvanātha Kavirāja also accepts this. According to him Naṭī, Vidūṣaka, Sūtradhāra and his followers (*pāripārśvika*) also can be present in the *Prastāvanā*.<sup>313</sup>

*Prastāvanā* is divided into five types, viz., *udghātyaka*, *kathodghāta*, *prayogātiśaya*, *pravartaka* and *avalagita*. This classification is done by both Viśvanātha<sup>314</sup> and Bharatamuni.<sup>315</sup>

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312. citrairvākyaiḥ svakārydthairvīrthyangairnyathāpi vā

āmukhang tattu vijñeyang budhaih prastāvanāpi sā

*NS.*, XX. 31

313. naṭī vidūṣako vāpi pāripārśvika eva vā

sūtradhāreṇa sahitāḥ samīlāpam yatra kurvate/

citrairvākyaiḥ svakāryotthāḥ prastutākṣepibhirmithāḥ

āmukham tattu vijñeyam nāmnā prastāvanāpi sā//

*SD.*, VI. 31, 32

314. uddhātyakah kathoddhātah prayogātiśayastathā /

pravartakāvalagite pañca prastāvanābhidāḥ //

*SD.*, VI. 33

315. uddhātyakah kathoddhātah prayogātiśayastathā /

pravartakāvalagite pañcagānyamukhasya tu //

*NS.*, XX. 33

But there is found no *Prastāvanā* in the *Hanumannāṭaka* of Śri Dāmodara Miśra. However, with three verses<sup>316</sup> termed collectively as “*upakrama*”, the dramatist has informed the background of the dramatic theme and indicates the entry of the characters.

## Arthaprakṛti

According to Viśvanātha, there are five *Arthaprakṛti* in dramas viz., *Bija*, *Vindu*, *Patākā*, *prakarī* and *Kārya*.<sup>317</sup> Dhanañjaya opines that Arthaprakṛtis are of five types.<sup>318</sup> These five Arthaprakṛtis are accepted as the causes of main dramatic actions in *ND*.<sup>319</sup> Viśvanātha Kavirāja also supported this.<sup>320</sup>

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316. (a) āśīdudbhāṭabhūpatipratibhātāpronmāthivikrāntiko  
                  bhūpah pañktiratho vibhāvasukulaprakhyātaketurbalī/  
                  urvībarbarbhuribhāraharaṇe bhūriśravāḥ putratāṁ  
                  yasyāra svamatho vidhāya mahitāḥ pūrṇāścaturdhā vibhuḥ//                   HN., I.5

(b) teśāmīśvaratāguṇaihśca januṣā jyāyānabhūdrāghavo  
                  rāmaḥ so'pyatha kauśikena muninā rakṣobhayādyācitaḥ/  
                  rājānāṁ sayaśodhano narapatiḥ prādātsutaṁ duḥkhita-  
                  stasmai so'pi tamanvagādanugataḥ saumitriṇoccairmudā//                   ibid., I.6

(c) sundastrīdamanapramodamuditādāsthāya vidyodayaṁ  
                  rāmaḥ satyavatisutādatha gatastasyaśramāṁ līlāyā/  
                  klṛpte kauśikanandanena ca makhe tatrāgatān rākṣasān  
                  hatvā' mūmucadāśu bhāvividasau mārīcamugrākṛtim//                   ibid., I.7

317. bījabinduḥ paṭākā ca prakarī kāryameva ca/  
                  arthaprakṛtayah pañca jñātvā yojyā yathāvidhiḥ//                   SD., VI. 64.65

318. bijabindupaṭākhyaprakarīkārya lakṣanā/  
                  arthaprakṛtayah pañca tā etāḥ parikīrtitāḥ//                   DR., I.18

319. bījam paṭākā prakarī bindu kārya yathā ruci/  
                  phalasya hetavaḥ pañca cetanācetanātmakah//                   ND., I.28

320. arthaprakṛtayah prayojanasidhīhetavaḥ//                   SD., VI. p.398

## ***Bīja***

The first *arthaprakṛiti* is *Bīja*. According to Viśvanātha the main cause of the main dramatic end is called the *Bīja*. The *Bīja* is hinted in a very brief manner in the first part of the drama and comes to be developed subsequently.<sup>321</sup> Dhanañjaya said that in the beginning of the drama, the cause of the main utility is indicated very briefly and it goes increasing, and it is named as *Bīja*.<sup>322</sup> Bharatamuni also discussed about the *Bīja* in the same way.<sup>323</sup> According to Rāmacandra and Guṇacandra, *Bīja* is the main cause of utility used in the beginning of the drama.<sup>324</sup> In the *Hanumannāṭaka*, Śri Dāmodara Miśra uses applies the first *arthaprakṛiti* in the speech of Rāvaṇa-Purohita. In the 1<sup>st</sup> Act, Rāvana-Purohita said to Janaka to get Sītā married with the powerful Rāvaṇa otherwise it would cause trouble in the future.<sup>325</sup> This is actually the point from which the main event of the drama starts.

## ***Vindu***

*Vindu* is a special cause of utility used as the cause of union. Bharatamuni opines that the cause, which helps to unite the differentiated components of the story is called *Vindu*.<sup>326</sup> Viśvanātha Kavirāja accepts this view of Bharatamuni.<sup>327</sup> Dhanañjaya

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321. alpamātram samuddiṣṭam bahudhā yadvisarpati /

phalasya prathamo heturvījaṁ tadabhidhīyate // SD., VI. 65, 66

322. svalpoddistastu tadheturbījam vistāryanekadhā/ DR., I. 17

323. svalpamātram samudṛṣṭam bahudhā yadvisarpati

phalāvasānam yaccaiva bījam tatparikirtitam/ NS., Vol. XIX. 22

324. stokoddiṣṭah phalaprāntah heturbījaṁ prarohanāt/ ND., I., p. 37

325. dātavyeyamavaśyameva duhitā kasmaicidenāmasau

dohkrīḍāmaśakikṛtatribhuvano laṅkāpatiryācate/  
tatkim mūḍavadīkṣase nanu kathāgoṣṭhiṣu nah śāsate  
tadvṛttāni parorajāṁsi munayaḥ prācyā marīcyādayaḥ // HN., I.12

326. prayojanānāng vicchede yadviccedakāraṇam

yabatmāptirbandhasya sa binduḥ parikirtitah/ NS., XIX.23

327. abāntarārtha vicchede binduracche dakāraṇam/

SD., VI. 66

discusses that the cause which unites for the breaking of the story is termed *Vindu*.<sup>328</sup> The *ND* also discusses about *Vindu*.<sup>329</sup>

*Arthaprakṛti* is presented skillfully in the *HN*.. Here he mentions about Hanuman, who is the main cause of reunion of the hero and the heroine.<sup>330</sup>

### *Kārya*

Bharatamuni mentions that whenever the purpose of the theme leads to completion perfectly, it is called *Kārya*.<sup>331</sup> Viśvanātha says that the main aim from which the drama begins and finally ends with the scene of union is named as *Kārya*.<sup>332</sup> Mainly, this type of *arthaprakṛti* helps the hero in the *bīja*, as mentioned in the *ND*.<sup>333</sup>

According to Dhanañjaya, *Kārya* is divided into five categories viz. *ārambha, prayatna, pratyasā, niyatāpti* and *phalāgama*.<sup>334</sup>

In the *Hanumannātaka*, it is found in the 1<sup>st</sup> Act, Rāma gets married to Sītā and in the 3<sup>rd</sup> Act, they become separated and in the last Act they come to be united. The fifth *arthaprakṛti* comes to be in application by the dramatist, in this way.

328. vabsantararthavicchede binduracchedakāranaṁ/ *DR.*, I. 17

329. hetośchede' nusandhānam bahudhā bindurāphalat/ *ND.*, I.32

330. kiśkindhādrau raudrarudrāvatāram

drṣṭvā rāmo mārūti vācamūce/

sītā nītā kanacitkvāpi drṣṭā

drṣṭah kaṣṭam saṁharanprāha vīrah// *HN.*, V. 33

331. yadāādhikārikam vastu samyak prāgnaiḥ prayojyate/

yadartha yaḥ samārambhastat kāryam parikīrtitam//

*NS.*, III. XIX.26

332. apekṣetaṅg tu yatsādhyamārabho yannibandhanḥ

saṁpanam tu yatsiddhayai tatkāryamiti saṁmatam/

*SD.*, VI.69.70

333. sādhye bījasahakarī, kāryam kāryaistu mukhyatā/

*ND.*,I, p.42

334. avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ/

ārambha yatnaprāptyaśaniyatāptiphalāgamaḥ//

*DR.*,I.19

## ***NĀTYOKTIH* (DRAMATIC TECHNIQUE)**

### ***Prakāśa***

According to Viśvanātha Kavirāja, the speech which is made audible to the whole of the spectators, as well as the characters present on the stage is called *Prakāśa*.<sup>335</sup> Dhanañjaya also mentions the same view. This type of deliverance of dialogue is in abundance in the *HN*.

### ***Svagata***

According to Viśvanātha, the speech which is supposed to be inaudible to the character present on the stage in a drama is named *Svagata*.<sup>336</sup> In a drama, the words reflecting the thinking or emotion of an actor only, but not shared with others, are stated to be termed as *Svagata*. In the *DR*, Dhanañjaya also maintains the same view as that of Viśvanātha's.<sup>337</sup>

Śrī Dāmodara Miśra resorts to this technique in many a times in the *HN*.<sup>338</sup>

### ***Ākāśabhāṣita***

According to Viśvanātha, whenever an actor says, “what do you say?” and continues as if listening something, it is then called *ākāśabhāṣita*.<sup>339</sup> *DR* also mentions this in the same way.

This dramatic device is applied by Śrī Dāmodara Miśra in the *HN* in many situations.<sup>340</sup>

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335. sarvaśrāvyam prakāśam/ *SD.*, VI. 138.; *DR*.I.64

336. aśrāvyam khalu yadvastu tadiha svagatam matam/ *SD.*, VI.137

337. syādaśravyam svagatam matam / *DR*.I. 64

338. atha nijakelimandirastho rāvaṇa –(svagatam) –  
kṛtakṛtyepi rāmatve vartamāne mayi sthite/  
nirudhyantyeva tāḥ sarvāḥ pāpamūlāḥ pravṛttayah// *HN.*, X. 23

339. kim brabīṣīti yannātye vinā pātram prayujyate /  
śrutvevānuktamapyarthaṁ tatsyādākāśabhāṣitam// *SD.*,I. 140

340. ākāśe-  
mandodarī raghuśarāhatarākṣasendram  
cumbiṣyati tvamapi vetyasi tatra rāmam// *HN*.X.22

### *Bharatavākyā*

*Bharatavākyā* is an important part of Sanskrit drama. The term *Bharatavākyā* is the combination of *Bharata* and *Vākyam*. *Bharata* is the renowned sage who, as the stories go, was the ‘manager of the gods’ drama and founder of the science of music and dramaturgy. His date must be of hoary antiquity, as he is often referred to as ‘*muni*’. His work is known as ‘*Bharatanātyaśāstraṁ*’. It is mainly a metrical composition divided into 38 chapters and deals with rules and precepts about everything regarding dramatic composition. Hence ‘*Bharatavākyam*’ is such an utterance as that sage would recite. Further the word *Bharata* is taken to mean ‘an actor’. In Sanskrit dramas, the verse or verses applied as a dialogue of the hero or anyone of the main characters, at the end of the play, is called *Bharatavākyā*. This verse (or verses) is delighting to all the actors present on the stage and expresses prayer or blessings for the wellbeing of all.<sup>341</sup>

The *HN* is lacking in this important dramatic element also, in its true spirit. However, the verse *ramyam*<sup>342</sup> etc. presented as a speech of *Lakṣmaṇa*, one of the main characters, may be regarded as the *Bharatavākyā* of the play. In this verse, the supremacy of *Rāma* as the most venerable divinity has been asserted. Further, the gratification of desires of a devotee of *Rāma* is declared. Hence this verse deserves the status of the *Bharatavākyā* of the play, to an extent.

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341. *raṅgāvatāro sailuṣo naṭo bharato-bhārotou iti  
vācaspatih nāṭakabhinaya-samaptou naṭena  
sāmājikebhyah āśirdīyate.praستāvanāntaram  
naṭavākyabhāvāt bharata-vākyamityuktiḥ*

*AS.*, p.261

342. *ramyam śrīrāmacandrapravalabhubhujabṛhṛhattaṇḍavam kāṇḍaśauṇḍa  
vyāptam brahmāṇḍabhbāṇḍe raṇaśirasi mahānāṭakam pāṭavābdhim/  
puṇyam bhaktyāñjneyapraviracitamidam yaḥ śrṇoti prasaṅgā/  
nmuktā’sau sarvapāpādaribhaṭavijayī rāmavatsaṅgareṣu//*

*HN.*, XIV.94

#### 4.13 DISCUSSION ON THE PROSE

In Sanskrit dramas, it is seen that there exist both verses and prose portions. However is neither hard and fast rule nor any specific instruction from rhetorics, in respect of the quantity of prose portion and verse to be used in a drama. Still, it is observed that verses are used for expression of emotions whereas prose lines are narrative in nature in the dramas.

The arrangement of words without metre is generally known as prose.<sup>343</sup> There are four<sup>344</sup> varieties of prose viz., *Muktaka*, *Vṛttagandhī*, *Utkalikāprāya* and *Cūrṇaka*. Śrī Dāmodara Miśra shows his ability in composing all the four varieties of prose in the *HN*.

##### *Muktaka*

The *Muktaka* type of prose means those prose lines which are free from compound.<sup>345</sup> It is rather difficult to find out the *Muktaka* type of prose in the writings of an established author in Sanskrit. So only a few instances of this type of prose are there in the *HN*. As for example the passages *tataḥ prātaḥkāle ... prayacchāmi*<sup>346</sup>, and *atha devarāja ... niṣkrāntaḥ*<sup>347</sup> can be referred to.

##### *Vṛttagandhī*

The *Vṛttagandhī* type of prose means those prose, where there is not found any metre, but there exists some sort of rhythm, causing thereby some flavor of metre.<sup>348</sup> According to AP too, among the three varieties of prose passages, it is known as *Vṛttagandhī*<sup>349</sup>. In the *HN*, there are some portions, where this variety is found.

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343. (i) <i>vṛttagandhōjjhitam gadyam /</i> (ii) <i>apādaḥ padasantano gadyam/</i>	<i>SD.</i> , VI. 330 <i>KD.</i> , I.23
344. <i>muktakam vṛttagandhī ca bhavedutkalikāprāyam</i> <i>cūrṇakam ca caturvidham</i>	
<i>SD.</i> , VI. 330-331	
345. <i>ādyam samāsa ... rahitam/</i>	
<i>ibid.</i> , VI. 331	
346. <i>tataḥ prātaḥ rāvaṇo lohitākṣām dūtamāhūya ... sītām prayacchāmi/</i>	
<i>HN.</i> , XIV, p. 218	
347. <i>atha devarāja indraḥ rāmāya ... lohitākṣo niskrāntaḥ/</i>	
<i>ibid.</i> , XIV, p.219	
348. <i>vṛttābhāgayutam param/</i>	
<i>SD.</i> , VI. 331	
349. <i>cūrṇakotkalikā vṛttagandhībhedat trirūpakaṁ/</i>	
<i>AP.</i> , p. 377	

For example, *dakṣinataṣṭu dakṣinācalā*<sup>350</sup> ... *sānandamabhavaditi*.

### *Utkalikāprāya*

The *Utkalikāprāya*<sup>351</sup> type is said to be that prose line which comprises long compounded words of harsh sounds. It is also accepted in the *CM*.<sup>352</sup> In the writings of the classical prose writers, the *Utkalikāprāya* type of prose is often met with. Śrī Dāmodara.Miśra also uses this type of prose. As for example the passage *evam daivayogā* ... *pakṣinīpakṣavṛddhim*<sup>353</sup> can be cited.

### *Cūrṇaka*

The *Cūrṇaka* type of prose is composed with small compounded words of soft syllables.<sup>354</sup> This is also mentioned in the *CM*.<sup>355</sup> Śrī Dāmodara.Miśra also uses this type of prose in his *HN*. As for example, the passage *laṅkāyāṁ* ... *rāmāgamanadināṁ*<sup>356</sup>... can be cited here.

As the *Hanumannāṭaka* (*HN*) is a *nāṭaka* type of composition, so there is expected prose lines with long compounded words. Because, such long sentences may not have pleasing experience for the listener or spectator.. However, in the *HN*, the author uses long compounded words in the prose portions. As mentioned in the *KD*<sup>357</sup>, of Daṇḍīṇ, the long compounded words are constitute the very essence of prose and it is appreciable in a prose work. It may that the author of the *HN* could not resist his temptation to establish his ability as a composer of prose. As a result, we find long compound words and lengthy sentences in the play. As for example the passages *evam*

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350. *dakṣinataṣṭu dakṣinācalapracalitamalayamālatīmarucakala* ...

*savismayaṁ sānandamabhaditi/* *HN.*, V.p. 79

351. *anyaddīrgha samāsādhyāṁ/* *SD.*, VI. 332

352. *bhavedutkalikāprāyāṁ samāsadhyāṁ dṛḍhāsaram/* *CM.*, VI.4

353. *evam daivayogādgauragavayagajabhujaṅgaśarabhasārdūlako-*  
*labahulakolāhalā* ... *pakṣinīpakṣavṛddhim.* *HN.*, V. p. 77

354. *turyañcālpa samāsakāṁ/* *SD.*, VI. 332

355. *akathorākṣaram svalpa samāsaṁ cūrṇakāṁ viduḥ/* *CM.*, VI. 3

356. *laṅkāyāṁ mahodaram pṛcchati* ...*rāmāgamanadinam.* *HN.*, XI., p. 178

357. *ojah samāsabahūlāṁ gadyasya jīvitam/* *KD.*, 1.80

*daivayogād* ... *pakṣiṇīpakṣavṛddhim*<sup>358</sup>, *gaganacumbanana* ... *vilokya*<sup>359</sup> and *dakṣiṇataṣtu* ... *bhavaditi*<sup>360</sup> can be cited here. plenty of such long compounded words, which indicate the expertise of a prose writer, may not be regarded as a merit in the case of a dramatic composition. Śrī Dāmodara Miśra's proclivity to such type of prose may be assessed in this way.

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358. evam daivayogād ... pakṣiṇīpakṣavṛddhim/ *HN.*, V.p. 77

359. gaganacumbanabaddhalakṣyavipula ... vāmato vilokya/ *ibid.*, p.78

360. dakṣiṇatastu dakṣiṇācala ... bhavaditi/ *ibid.*, p. 79

## CHAPTER - V

### 5.1 PHILOSOPHICAL ELEMENTS IN THE PLAY

The *Hanumannāṭaka* of Śrī Dāmodara Miśra is a *mahānāṭaka* full of literary elements. However, some philosophical elements are also not wanting in it. The author Śrī Dāmodara Miśra uses some words which indicates his keen acquaintance with philosophical ideas.

The word ‘*ātman*’<sup>1</sup> (self) indicates that the *HN* of Śrī Dāmodara provides some information regarding the orthodox system of Indian philosophy. In the *HN*, the word ‘*ātman*’ is used in 4<sup>th</sup> *nāndī* verse to refer to Rāma as the ‘*ātman*’ of all beings.

The word ‘*ātman*’ is of frequent use in almost all the philosophical texts including the *Upaniṣads*. The individual self is the thing which is known to all, and it is the nearest approach to the Absolute, though it itself is not the Absolute. In fact the individual self is a mixture of the real and the unreal, not of the existent and the non-existent, and a coupling of the true and the false. The real nature of this is pure consciousness, self-shining and self-proved and always the same. So it is called the ultimate witness or the *sākṣin*.

The original meaning of the word ‘*ātman*’ is life, breath and then gradually acquired the meanings of feelings, mind, soul and spirit. The true self has been the main topic of investigation in the *Upaniṣads*. Socrates of ancient Greece has also persistently advocated the supreme necessity of ‘Know Thyself’<sup>2</sup>. The *Gītā* believes in rebirth until the ultimate state is reached. In the *Kaṭhopaniṣad*, it is said that ‘*Ātman*’ is the ultimate reality.

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1. taṁ rāmaṁ rāvaṇāriṁ daśarathatanyaṁ lakṣmaṇāgryaṁguṇāḍhyāṁ pūjyaṁ prājyaṁ pratāpāvalayitajaladhiṁ sarvasaubhāgyasiddhim/ vidyānandaikanandāṁ kalimalapataladvāṁśināṁ saumyadevaṁ sarvātmānam namāmi tribhuvanaśaraṇāṁ pratyayahaṁ niṣkalaṇkam// *HN.*, I.4
2. Sharma, C.D., A Critical Survey of Indian Philosophy, p.19

## 5.2 THE RELIGIOUS ELEMENTS IN THE PLAY

### **Dharma: Its Concept**

The term ‘religion’ seems to be incomprehensive or limited in comparison with the sense conveyed by the term *dharma*. It is difficult to present a concrete definition of *dharma*. A study of the works on *dharmaśāstra* enables us to state that the word *dharma* is related to some deeds and duties, customs and conducts, habits and beliefs, ritual and sacrificial functions as well. In a broad sense, the work ‘*dharma*’ seems to be used. In the *Rgveda*, it is said that the regular word for law or custom is *Dharma*.<sup>3</sup> We observe the employment of the word *dharma* in the different senses in the *Smṛtiśāstra* also. The *Manusmṛti* (MS) tries to define *dharma* along with its characteristics from different perspectives. According to MS, *ācāra*<sup>4</sup> (conduct of the virtuous people) is the basic principle and the Vedas are the main source of *dharma*.<sup>5</sup> The Vedas, the *smṛtis*, *sadācāra* (good behaviour) and self-content are the four main qualities of *dharma* itself mentioned in the MS.<sup>6</sup>

*Dharma* is formed by the root *dhrya* meaning ‘to be’ or ‘to exist’ According to the *Mahābhārata*<sup>7</sup> (MB) the fundamental principle of *dharma* seems to live to exist. The same thing is found in the *Matsyapurāṇa*<sup>8</sup> (MP) also. *Dharma* is found to be stated to have so many meanings in the *Amarakoṣa* (AK). At first, it is used to mean *punya* (pure deeds), *śreyas* (virtue or righteousness), *sukrtam* (right actions) and

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3. Ancient India, p.135

4. *ācāraḥparamo dharmaḥ*, *MS. I.108, 110*

5. *vedo'khilodharmamūlam* *ibid., II.6*

6. *vedah smṛtiḥ sadācāraḥ svasya ca priyamātmanaḥ*  
*etaccaturvidham prahuḥ sākṣāddharmasyalakṣanaṁ* *ibid., II.12*

7. *dharmeti dhāraṇedhāturmāhātmye caiva pathyे*  
*dhāraṇāccamahatvena dharma eva nirucyate/*

*MB..Karṇa LXIX.57-58; Śānti.C IX.10-11*

8. *dharmeti dhāraṇe dhāturmāhātmye caiva pathyete*  
*dhāraṇāccamahatvena dharma eva nirucyate/* *MP. C XXXIV.17*

*vṛṣa* (chief or the best of the class).<sup>9</sup> Secondly it stands for the rites of the vedas<sup>10</sup>, thirdly it is used to mean the first of the four fold (or three fold) *puruṣārthas* viz. *dharma*, *artha*, *kāma* and *mokṣa*<sup>11</sup> and finally it is used to mean *puṇya*, *yama* (restrain or the good of death), *nyāya* (judgement), *svabhāva* (usual behavior), *somapā* (the gods and *yudhiṣṭhīra* the son of *yama* and *kuntī*).<sup>12</sup> According to *Bhāgavatpurāṇa* (*BP*), *satya* (truth), *dayā* (kindness), *tapas* (penance), *śauca* (purity) etc. are the thirty qualities of *dharma* by which all human beings are pleased<sup>13</sup>. As mentioned in the *MS*, the *BP*<sup>14</sup> also puts stress on the fact that the works recommended by the *Vedas* are known as *dharma* and those which are not, they are *adharma*. Preferring to the usual activities, the *BP*<sup>15</sup> moreover says that all the duties or the activities according to one's nature (*svabhāva*) are *dharma*. The *BP* also suggests that, *ahimsā*, *satya*, etc. are the

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9. syāddharmamstriyāṁ puṇyaśreyaśīsukṛtam vṛṣahā AK. I. dhigvarga

10. śrutih strī veda āmnāyastrayī dharmastu tadvidhih ibid

11. trivargo dharma kāmārthaiścaturvargah samokṣakaih AK.II. brahmavargah

12. dharmah puṇyayamanyāyasvabhāvācārasomapāh ibid., III. nānārthavargah

13. satyamdayā tapah śaucam titikṣekṣā śamodamah/  
ahimsā brahmacaryam ca tyāgahsvādhyāya ārjavam  
santoṣah samadrk sevā grāmyehoparamah śanaih  
nṛnām viparyayehekṣā maunamatmavimarsanāṁ  
annādyādehsaṁvibhāgo bhūtebhyaśca yathārthaḥ  
tesvātmadevatābuddhih sutarām nṛsu pāṇḍava  
śravaṇam kīrtanām cāsyā smarana mahatām gateḥ  
sevejyāvanatirdāsyam sakhyamātmasamarpanām  
nṛnāmayām parodharmaḥ sarveśām samudāhṛtaḥ  
trimśallakṣanavān rājan sarvātmā yena tusyati/ BP.VII. 11, 8-12

14. vedapraṇihitodharmohyadharmaśadviparyayah/ ibid., VI. 1.40

15. svabhāvavihitodharmaḥ ... ibid., VII. 15.14

qualities of *dharma* for all the varnas.<sup>16</sup> According to the *Agnipurāṇa*<sup>17</sup> (AP) *ahimsā* (non-violence), *sunṛtāvāni* (good speech), *satyam* (truth), *śaucam* (purity), *dayā* (kindness), *kṣamā* (patience for giveness) are the common characteristics of *dharma* of a *varṇī* (a person of any one of the four varnas) and *liṅgī* (a religious student). In the *Śivapurāṇa*<sup>18</sup> also *ahimsā* is regarded as the best *dharma*. The *MB*<sup>19</sup> also refers that *ānṛśamṣa* (kindness) as the root of *dharma*. After this discussion we have observed that all the qualities – viz. *satya*, *dayā* *ahimsā* etc. as stated in the *MS*, *BP*, *MB*. etc. found to be regarded as *daivīsampad* (divine wealth or treasure of gods) in the *Gītā*.<sup>20</sup> The *Rāmāyana* (RM)<sup>21</sup> also considers *satya* as the god of this *loka* (world) and the base of *dharma*. From all these it may be said that *dharma* stands for some duties which are reflected in the behavior or conduct of every man. In other words, *dharma* is the set of some moral duties which are expected to be performed in life. According to Kālidāsa<sup>22</sup> *śarīra* (body) is the first to acquire *dharma*.

*Ācāra* is the basic principle of *dharma*. There are two types of *ācāras* viz. *sadācāra* and *śaucācāra*. *Sadācāra* or *śiṣṭācāra* includes the rites or conducts related to *dāna*, *satya*, *tapas* etc. while the *śaucācāra* stands for the purificatory rites.

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16. *ahimsā satyamasteyamakāmakrodhalobhatā*  
*bhūtapriyahitehā ca dharmo'�am sārvavarṇikah/* *ibid.*, XI. 17-21

17. *ahimsā sunṛtā vāṇī satyam śaucam dayā kṣamā*  
*varṇinām liṅginām caiva sāmānyodharmam ucyate* *AP. CCXXX.VIII. 10*

18. *ahimsā paramo dharmah ...* *ŚP. V.5.18*

19. *ānṛśamsyam paro dharmah* *MB. Vana CCXCVII.55*

20. *abhayam sattvasamśuddhirjñānayogavyavasthitih*  
*dānam damaśca yajñaśca svādhyāyastapa ārjavam*  
*ahimsā satyamakrodhastyāgaḥ śāntirapaiśunam*  
*dayābhūtesvaloluptvam mārdavam hriracāpalam*  
*tejah kṣamā dhṛtiḥ śaucamadroho nātimānitā*  
*bhavanti sampadarām daivīmabhijātasya bhārata/* *Gītā. XVI. 1-3*

21. *satyameveśvaroloke satyedharmaḥ sadāśritah*  
*satyamūlāni sarvāni satyānnāsti paraṁpadarām/* *RM.II.109.13*

22. *śarīramādyam khalu dharmasādhanam* *KS.V. 33*

## Dāna-Dharma

*Dāna* (cherity) is regarded as a component of *dharma*. The *Kūrmapurāṇa* (*Kūp*)<sup>23</sup> states that *dāna* is an act of bestowing to a noble person with full respect and satisfaction, without having any desire in return. According to *Kūp*<sup>24</sup> there are four varieties of *dāna* viz. *nitya*, *naimittika*, *kāmya* and *vimalas*. The *dāna-dharma* is regarded as the best of all according to *Kūp*<sup>25</sup>, and there is no other *dharma* or worksimilar to it. In other works, the importance of *dharma* is also observed. In the *Taittirīya Upaniṣad* (*TU*)<sup>26</sup>, an account of *dāna* is to be found which suggests to perform *dāna* with sincere respect. As mentioned in the *Matsyapurāṇa* (*MP*)<sup>27</sup> *dāna* is one of the best means of attaining the both lokas (world). In accordance with the faith and belief of the donor, mentioned in the *Gītā* there are three kinds of *dāna* viz. *sātvika*<sup>28</sup>, *rājasika*<sup>29</sup> and *tāmasika*.<sup>30</sup> *Iṣṭa*<sup>31</sup> and

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23. arthānāmudite pātre śraddhayā pratipādanam  
 dānamityabhinirdiṣṭam bhuktimuktiphalapradam  
 yaddadāti viśṭebhyah śraddhayā parayā yutah  
 tadvai vittamaharām manye śeṣam kasyāpi rakṣati/ *Kūp*.II.26. 2-3

24. nityām naimittikām kāmyām trividhām dānamucyate  
 caturthaṁ vimalām proktām sarvadānottamottamām / *ibid.*,II.26.4

25. dānadharmāt paro dharmo bhūtānām neha vidyate/ *ibid.*, II. 26.56

26. śraddhayā deyarām/ aśraddhayādeyarām/ śriyādeyarām/  
 hṛyā deyarām/ bhiyā deyarām / saṁvidā deyarām/ *TU*. I.11.2

27. sarvesāmapyupāyānām dānaṁ śreṣṭhatamām mataṁ  
 sudatteneha bhavati dānenobhayalokajit/ *MP*.CCXXIV. 1

28. dātavyamiti yaddānaṁ dīyate' nupakāriṇe  
 deśe kāle ca pātreca taddānam sātvikām smṛtaṁ. *Gītā*.XVII.20

29. yattu pratyupakārārthām phalamuddiśya vā punah  
 diyate ca parikliṣṭām taddānaṁ rājasām smṛtaṁ/ *ibid.*, XVII.21

30. adeśakāle yaddānamapātrebhyaśca dīyate  
 asatkṛtamavajñātaṁ tat tāmasamudāhṛtaṁ/ *ibid.*, XVII.22

31. agnihotram tapaḥ satyām vedānāñcānupālanām  
 ātithyam vaiśyadevañcaprāhuristañca nākadaṁ. *AP*.CCIX.3

*pūrta*<sup>32</sup> are the two varieties of *dāna* mentioned in the *AP*. In *AP*, there is found discussions on *daśadāna*<sup>33</sup>, *sodaśadāna*<sup>34</sup>, and *daśa dhenu*.<sup>35</sup> An appreciation of *dāna* is also found in the *Mahābhārata* (*MB*.). According to *MB*<sup>36</sup> one can achieve *yaśa* (fame) by means of *dāna*. It deals with the legend of Karṇa who ran after (*kīrti*) fame, at the cost of his life.<sup>37</sup> The Sanskrit writers like Bhaṭṭhari, Kālidāsa and others also praise the act of *dāna*. According to Bhaṭṭhari<sup>38</sup> hands are adorned by *dāna* and not by

32. *vāpīkūpatadāgāni devatāyatanānica*

annapradānamārāmāh pūrta dharmañcamuktidam/ *ibid.*, CCIX.2

33. *kanakāśvatilānāgā dāśīrathamahīgrhāh*

kanyā ca kapilādhenumurmahādānāni vaidaśa/ *ibid.*, CCIX. 23-24

34. *sarvadānāni vakṣyāmi mahadanani śoḍaśa*

tulāpuruṣa ādyantu hiraṇyagarbhadānakam  
brahmāṇḍam kalpavṛkṣaśca gosahasrañca pañcamam  
hiraṇyakāmadhenuśca hiraṇyaśvaśca saptamam  
hiraṇyaśvarathastadvaddhemahastirathastathā  
pañcalāṇgalakam tadvaddharādanam tathaiva ca  
viśvacakram kalpalatā saptasāgarakam param  
ratnadhenurmahābhūtaghaṭah śubhadinerpayet/ *ibid.*, CCX. 1-4

35. *daśadhenuḥ pravakṣyāmi yā datva bhūktimuktibhāk*

prathamā guḍadhenuḥ syād ghṛtadhenustathāparā  
tiladhenustṛṭīyāca caturthī jaladhenukā  
kṣīradhenurmadhulhenuḥ śarkarādadhidhenuke  
resadhenusvarūpeṇa daśamī vidhruceyate *ibid.*, CCX. 10-12

36. *dānamekapadam yaśah/*

*MB vana.*, CCXC VII.49

37. (a) *prāpsyāmi paramam loke yaśah svarbhanusūdana*

jīvitenāpime rakṣyā kīrtistadviddhi me vrataṁ *ibid.*, *vana.*, CCLXXX IV.38

(b) *so’ham śarīraje datvā kīrtim prāpsyāmi śāśvatīn*

datvāca vidbivaddānam brāhmaṇebhyo yathāvidhi/ *ibid.*, *vana.*, CCLXXX IV.35

38. *dānenā pāṇirnatu kaṇkaṇena/*

*Nīti.* 72

bracelets. Similarly the *Campūbhārata* (CB)<sup>39</sup> refers to say that a golden ring is a load to a finger if it is devoid of *dāna*. Likewise, the *Hanumannāṭaka* (HN) provides us a lot of information regarding *dāna*.<sup>40</sup>

It is needless to state that ‘*dharma*’ in the sense of ‘religion’, indicates at many rites and rituals, with so many modifications and changes. However, *dāna* remains an important part of almost all the religious activities. It is no doubt an indication of the fact that human beings, even at the availability of all material needs and comforts, should cultivate the mental setup of selflessness. Moreover, *dāna* is an indicator that there should be generated the sense of sharing. Sharing and help to others constitute what is called human virtue. The religious practice called *dāna* should be interpreted in this aspect.

There are found some information regarding the religious practices in the *Hanumannāṭaka* of Śrī Dāmodara Miśra.

The drama starts with four *nāndī* verses eulogizing to Lord Rāma. In all the four *nāndīs* there is found that the author praises Rāma and prays Rāma to protect everyone.<sup>41</sup> Rāma, the son of Daśaratha had already reached the status of being

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39. kanakormikā tu paramaṅguli bhāraḥ/ CB. V. 87  
 40. utpatirjamadagnitaḥ bhagavandevaḥ pinākī guru  
     virjam yattu na yadgirāmanupatham vyāktam hi tatkarmabhiḥ/  
     tyāgaḥ saptasamudramudritamahīnirvyājadānavadhiḥ  
     styabrahmatapondhe bhagavataḥ kiṁ kiṁ na lokottaram// HN. I.53

41. (a) kalyāṇānāṁ nidhānaṁ kalimalamathanaṁ pāvanāṁ pābanānāṁ  
     pātheyāṁ yanmumukṣoḥ sapadi parapadaprāptaye prasthitasya/  
     viśramasthānamekaṁ kavivaravacasāṁ jīvanāṁ sajjānānāṁ/  
     bījaṁ dharmadrumasya prabhavatu bhavatāṁ bhūtaye rāmanāma// ibid., I.1  
 (b) pātu śrīstanapattrabhaṅgamakarīmudrāṅkitorahṣthalo/  
     devaḥ sarvajagatpatir-madhuvadhūvaktrābjacandrodayaḥ/  
     krīḍakroḍatanornavenduviśade daṁṣṭrāṅkure yasya bhū  
     bhātisma pralayābhipalvalatalotkhātaikamustākṛtiḥ// ibid., I.2  
 (c) yaṁ śaivāḥ samupāsate śiva iti brahmeti vedāntino  
     bauddhā buddha iti pramāṇapatavaḥ karteti naiyāyikāḥ/  
     aharnnityatha jainaśāsanaratāḥ karmeti mīmāṁsakāḥ  
     so'yaṁ vo vidadhātu vāñchitaphalaṁ trailokyānātho hariḥ// ibid., 1.3  
 (d) taṁ rāmaṁ rāvaṇāriṁ daśarathatanayaṁ lakṣmaṇāgrājyaṁ guṇāḍhyam  
     pūjyam prājyam pratāpāvalayitajaladhim sarvasaubhāgyasiddhim/  
     vidyānandaikakandam kalimalapataladvāṁśināṁ saumyadevarām  
     sarvātmānaṁ namāmi tribhuvanaśaraṇam pratyahāṁ niṣkalaṅkam// ibid., I.4

worshipped as he is said to be an incarnation of Lord Viṣṇu.

In the 1<sup>st</sup> Act of the *HN*, Rāma says that he is a Kṣatriya and he never takes weapons upon the Brahmaṇas.<sup>42</sup> It is indicative of the fact that Rāma was concerned about discharging his *rājadharma*.

There is also mention about the marriage ceremony of Rāma and Sītā.<sup>43</sup> This denotes the practice of this religio-social duty in accordance with the tenets of the scriptures.

In the 2<sup>nd</sup> Act, there is found the description of *artha*, *dharma*, *kāma* and *mokṣa*.<sup>44</sup>

In the 2<sup>nd</sup> Act of the *HN*, there is mention about the temple. Rāma and Sītā went to the temple. It denotes the fact that visiting a temple is a part of religious activities of a householder.<sup>45</sup> In the 3<sup>rd</sup> verse of the 6<sup>th</sup> Act Jambavān says to Rāma to worship Rudra. Hanumat is the incarnation of Rudradeva. Then Rāma begins to worship

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42. jātaḥ sohaṁ dinakarakule kṣatriyah śrotriyebhyo  
viśvāmitradapi bhagavato dṛṣṭidivyāstrapārah/  
asminvarṇe kathayatu jano duryaśo vā yaśo vā  
vipre śastragrahaṇaguruṇah sāhasikyād bibhemi// *HN.*, I.41

43. vaivāhikam kuśikanandanajāmdagnyam  
vālmīkigautamavasiṣṭhapurohitādyaiḥ/  
rāmo vidhim saha samāpya salakṣmaṇastai-  
rānandayañjanakajām svapuram jagāma// *ibid.*, I.58

44. mandam mandam janakatanayā tām caturdhā vidhāya  
svairam jahve tada dharamadhu premato mīlitākṣī/  
mene tasyāstadanu kavalāndharmakāmārthamokṣān  
rāmaḥ kāmaṁ madhuramadharām brahma pītvāpi tasyāḥ// *ibid.*, II.14

45. astam jāte mukulanalinībāndhavē sindhuputre  
prācībhāge pramadamudite pakvanāriṅgapiṅge/  
rāmaṁ kāmaṁ gurujanagirā mandirām sundaram svam  
rambhorustam janakatanayā nandayanti jagāma// *ibid.*, II.2

Rudradeva. This is also an information of religious element.<sup>46</sup> As mentioned in the 8<sup>th</sup> Act of the *HN*, it is known that at that time the ecital of Vedas, stotras and *stutikathā* were the parts of their usual religious life.<sup>47</sup> *Śāntipūjā* is also mentioned in the 13<sup>th</sup> Act.<sup>48</sup>

In the drama, Rāma is represented as the incarnation of Lord Viṣṇu. After the 4<sup>th</sup> benedictory verse it is indicated.<sup>49</sup>

That prayers and worship to many gods and goddesses, visiting the temple, practicing some rites and rituals are some basic features of Hindu way of life, can be had of from this drama also.

### 5.3 HABIT AND CUSTOM

The *HN* provides an idea of the habits and customs of the people of the age of Śri Dāmodara Miśra. The elder and learned persons were honoured by the younger in that time. This respect for elders is a part and parcel of the custom or duty for everyone.

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46. kūrmo mūlavadālavālavadapāṁ nātho latāvaddiśo  
 meghāḥ pallavavatprasūnaphalavannakṣatrasūryendavah  
 svāminvyomatarurmama kramatale śrutveti gāṁ māruteḥ  
 sītānveṣaṇamādiśandiśatu vo rāmaḥ saharṣah śriyam// *ibid.*, VI.3

47. brahmannadhyayanasya naiṣa samayastūṣṇī bahiḥ sthīyatāṁ  
 svalpaṁ jalpa bṛhaspate jaḍamate naiṣā sabhā vajriṇah/  
 stotraṁ saṁhara nārada stutikathālāpairalaṁ tumburo  
 sītārallakabhallabhagnahṛdayaḥ svastho na laṅkeśvaraḥ// *ibid.*, VIII.45

48. provāca kosalasutāpuratodbhutaṁ sā  
 svapnaṁ ca sā munivasiṣṭhapurohitasya/  
 pārsve niyojya saśaram dhanurādadhānam  
 sāntim cakāra bharataṁ munirājyahomaiḥ// *ibid.*, XIII. 22

49. āśīdudbhaṭabhūpatipratibhātpronmāthivikrāntiko  
 bhūpaḥ pañktiratho vibhāvasukulaprakhyātaketurbalī/  
 urvībarbarabhbūribhāraharaṇe bhūriśravāḥ putratāṁ  
 yasyāra svamatho vidhāya mahitaḥ pūrṇāścaturdhā vibhuḥ// *ibid.*, I.5

In the 3<sup>rd</sup> Act of the *HN*, when Rāma was ready to go to the forest, Sītā went to her mother in-law Kauśalya and Sumitrā and offered her respect towards them and towards the Raghu dynasty.<sup>50</sup>

In the 3<sup>rd</sup> Act, it is found that Rāma was ready to go to the forest to carry out his father's order.<sup>51</sup> To carry out the order of the elders is considered a duty. At that time the songs of gandharva and women are also heard.<sup>52</sup> This is also mentioned in the *HN*. Hearing the *Vedavānī* is also mentioned in the *HN*.<sup>53</sup> *Śrāddhakarma* is a ritual mentioned in the *HN*. When king Daśaratha died, Bharata performed the *Śrāddhakarma*.<sup>54</sup> Another custom is mentioned in Act XIV of the *HN*, namely the 'rājyābhiṣeka'.<sup>55</sup> *Abhiṣeka* (connection) is a custom or ceremony wherein a son as

50. gurvājñāparipālanāya ca vanam̄ saṁprasthitam̄ rāghavam̄  
 dṛṣṭvāsau tvaritā videhatanayā śvaśrūjanam̄ pṛcchati/  
 natvā kosalakanyakāṅghriyugalam̄ paścātsumitrām̄ puna  
 rdṛṣṭvā hā śukasārikāpikakulam̄ rāmānugā prasthita// *ibid.*, III.10

51. gurorgirā rājyamapāsyā tūrṇam̄ vanam̄ jagāgomātha raghupravīrah/  
 nisaṅgapṛṣṭhah śaracāpahastastaṁ lakṣmaṇo gāmiva bālavatsah// *ibid.*, III.9

52. nidrām̄ tathāpi na jahau yadi kumbhakarṇah  
 śrīkaṇṭhalabdhavarakinnarakāminīnām̄/  
 gandharvapakṣasurasiddhavarāṅganānā mākarṇya  
 gītamamṛtaṁ paramam̄ binidrah// *ibid.*, XI.15

53. dṛṣṭvā māyājanakatanayākhaṇḍanam̄ rāmacandro  
 gurvīmūrvītalamupagato dīrghamāsādyā mūrcchām/  
 tatpādāgre punaranujaniścetanām̄ prāpya rāmaṁ  
 kṛtvotsaṅge smarasi na giraṁ vyāharanityarodīt// *ibid.*, XII. 15

54. rāme prāpte vanāntam̄ kathamapi bharataścetanām̄ prāpya tataṁ  
 nītvā devendralokam̄ munijanavacanādūrdvadehakriyābhiḥ/  
 bhrātuḥ śokājjatāvānajinavṛtatanuḥ pālayāmāsa nandigrāme  
 tiṣṭhannayodhyām̄ raghupatipunarāgāmibhogāya vīrah// *ibid.*, III. 11

55. jagāma rāmaḥ saha sītayā svāṁ purīmayodhyām̄ saha vānarendraiḥ/  
 pratyāgataistairbharatādibhiśca rājyebhiṣikto munibhiścīrāya// *ibid.*, XIV.70

installed as the Yuvarāja (heir apparent). Normally the eldest son is installed as the Yuvarāja.

#### 5.4 SOCIAL ORDER DEPICTED

It is the nature of human being to live in society. Society is an assembly of individuals, united by certain relations or mode of behavior. Society is a system, formed on the basis of social aspect and its orderly and functional relationship. Every society gives importance to its customs, traditions, social norms and values and religious belief, which regulate the members of the society. The standard of social condition and dignity are also judged on the basis of social order.

In the *HN* of Śri Dāmodara Miśra, no doubt there is found the earliest picture of Indian culture and civilization. The *HN* gives us a vivid portrait of a living human society and furnishes large enough with regard to its food and drink, habits, dress, ornaments and also its religion and philosophy.<sup>56</sup>

#### 5.5 FAMILY ORDER DEPICTED

The *HN* of Śri Dāmodara Miśra provides certain information regarding the family life of the people of that day. It is called that the family is the foundation of the society. It is seen that in a family, the father is the head and it is his obligation to look after each and every one. In the *HN*<sup>57</sup>, it is seen that the words of the father are followed without any hesitation by Rāma. Younger brother Lakṣmaṇa also obeys the order of Rāma.<sup>58</sup> The *HN* of Śri Dāmodara Miśra is related to the solar dynasty. Raghu, Sagara, Dilīpa, and Daśaratha are the older member of this dynasty. All these ancestors are remembered and adored by Rāma and his brothers.

At that time, it is clearly observed that the husband was the most venerable one for women; *pātivratyā* was the most essential and the highest quality for a woman in respect of attachment to the husband. In the *HN*, Sītā is a *pātivratā* lady. She went to

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56. The Rāmāyaṇa : Its Impact on Life and Culture, p. 66

57. gurvājñāparipālanāya ca vanam̄ samprasthitam̄ rāghava *HN.*, III. 10

58. gurvājñāparipālanāya ca vanam̄ samprasthitam̄ rāghavam̄

dṛṣṭvāsau tvaritā videhatanayā śvaśrūjanam̄ pṛcchati/  
natvā kosalakanyakāṅghriyugalaṁ paścātsumitrāṁ puna-  
rdṛṣṭvā hā śukasārikāpikakularām̄ rāmānugā prasthitā//

*ibid.*, III.10

the forest with her husband without any hesitation.<sup>59</sup> She thinks it as her duty to accompany her husband in sorrow. To obey the order of her husband, she went to the fire to prove her purity without uttering any word of protest.<sup>60</sup>

At that time, the Indian people basically the male ones, married many times. The tradition of ‘*Bahuvivāha*’ (polygamy) was prevalent. The existence of this practice is also noticed in the *HN*. Rāma’s father Daśaratha, the king of Ayodhyā married three ladies, viz. Kauśalya, Kaikeyī and Sumitrā. Though polygamy was there in practice, there is no reference in the drama to polyandry.

In the *HN*, it is seen that the younger one always obeys his duty which is given by the elder. In the 14<sup>th</sup> Act of the *HN*, obeying Rāma’s order, Lakṣmaṇa brings Sītā and leaves her in a dark forest and himself cries with sorrow.<sup>61</sup> He personally got hurt in doing such work.

Another custom namely ‘*atithi satkāra*’ (hospitality to guests) also was considered as a part of their duty. Rāma, Lakṣmaṇa and Sītā please the monkey-warriors (*vānara-vīra*) by offering dresses and ornaments.<sup>62</sup>

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59. (a) rāma upasṛtya-sāsaṅkam – he mahānto janāḥ!

yadyapi priyā pativrataḥ tathāpi ciram - *ibid.*, XIV, p. 240

(b) janakī – (satvaraṁ jvalatpāvakamupagamyā bho bhagavan agne)

manasi vacasi kāye jāgare ... karmaikasākṣī.

- iti jvalattīvradahanāntarāle deham vikṣepa/ *ibid.*, XIV, p. 240, 241

60. tatra tyaktasīto lakṣmaṇaṁ vilapati –

vane vimoktum janakasya kanyām

śrotum ca tasyāḥ paridevitāni/

sukhena laṅkāsamare hataṁ mama –

jīvayanmārutirāttavairah// *ibid.*, XIV. 91

61. prasthāpya tāṁ vānaravīrasenāṁ tatkālayojoyābharaṇapradānaiḥ/

bhunakti rājyāṁ nijabandhuvargaiḥ samaṁ sasītaḥ sahalakṣmaṇaśca//

*HN*, XIV.89

62. V.S. Apte’s The Students Sanskrit English Dictionary

## 5.6 DRESS AND DECORATION

The style or fashion of dresses and decorations is an indicator of the standard of living of the people living in a particular society of a particular time. The primitive people had to live in cave, in the hollow of tree and had to wear the bark of tree, skin of animals. In these primitive time people had to depend on nature for food, shelter and dress. Discovery of agriculture indicating the dawn of human civilization tremendously changed the living condition, food habit and dress of people. It further bears the mark of a culture generated over the years in a society. The primitive age, the Vedic age and age of *Rāmāyaṇa* witnessed the change in the food habit, dress and decoration. In the *Hanumannāṭaka*, such information about the dress habit and decoration of the people are available. However, in some contexts the dramatist mentions some dress items of the various kinds of clothes worn by the people.

*Uttarīya* is mentioned many times in the play. The word *Uttarīya* stands for the upper garment put on from left to right on the shoulder. In the verse *dyūte paṇah ... uttariyam*<sup>63</sup> of the *Hanumannāṭaka* this type of garment is mentioned. *Uttarīya* is a kind of shawl. *Sītā* used this shawl or stole in her first exile. It's colour is purely white. From this context it can be known that white coloured garments were preferred in a condition like that of an exile. This garment was worn by people irrespective of men and women as can be evidenced from other literary sources.

*Mekhalā*<sup>64</sup> is another important decorating item meant for the waist, found,

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63. *dyūte paṇah pranayakeliṣu kanṭhapāśah*

*krīḍāpariśramaharam vyajanam ratānte/  
śayyā niśīthasamaye janakātmajāyāḥ  
prāptam mathā vidhivaśādīdamuttarīyam//*

*HN, V.1*

64. *cūḍācumbitakaṇkapratramabhitastūṇīdvayam prṣṭhato*

*bhasmasnidhapavitralāñchitamurā dhatte tvacarā rauravīram/  
mauñjyā mekhalayā niyantritamadhovāsaśca māñjiṣṭhakam  
pāṇou kārmukasākṣasūtravalayam daṇḍo'parah paippalah//*

*ibid., I.29*

mentioned in the *Hanumannāṭaka*. According to *Nāṭyaśastra* (NS)<sup>65</sup> *Mekhalā* is also used by women on their waist. In the *Amarakoṣa* the word *Mekhalā* indicates a belt to keep the sword.<sup>66</sup> It is observed in the writings of Kālidāsa<sup>67</sup> that *Mekhalā* is an ornament worn on waist by women.

*Kāñcī*<sup>68</sup> is an ornament for the waist mentioned in the *HN*. According to *Amarkoṣa*<sup>69</sup>, *Kāñcī* is an ornament used by women on their waist. In the *Nītiśāstra*<sup>70</sup>, it is found that *Kāñcī* is an ornament for the waist used by women and it should consist of single or one string. The use of this ornament is found in the writings of Kālidāsa<sup>71</sup> also. The phrase ‘*Kesaradāma kāñcī*<sup>72</sup> which is found in the *Kumārasambhava* of Kālidāsa,

65. kañcī mauktikajālādhya kulakam mekhalam tathā,  
*NS.*, XXIII,36

66. syānmekhatā tannibandhanam  
*AK.*, II. Kṣatriyavarga

67. (a) asamāpya vilāsa mekhala  
*Rgh.* VIII.64  
 (b) amum sahāsaprahitekṣaṇāni vyājārdhasandarśitamekhalāni  
*Ibid.*, XIII.42

68. re vṛkṣāḥ ! parvatasthā girigahanlatā vāyunā vījyamānā  
 rāmo’hami vyākulātmā daśarathatanayaḥ śokaśukreṇa dagdhaḥ /  
 bimboṣṭhī cārunetrī suvipulajaghanā baddhanāgendrakāñcī  
 hā ! sītā kena nītā mama hrdayagatā kena vā kutra dṛṣṭā //  
*HN.*, V.VN-10

69. strīkātyāṁmekhalā kāñcī-  
*AK*, II, Manusya Varga

70. kāñci mauktikajālādhya kulakam mekhalam tatha/  
 raśanā ca kalapaśca bhavecchroṇivibhūṣaṇam eka yaṣṭirbhavet kāñcī  
*NS.*XXIII, 36-37

71. (i) vīcikṣobhastanitavihagaśreṇikāñcīgunayah  
 (ii) *Rtu.*II.20; III.36; iv.4,6,7  
 (iii) *Rgh.* VI.43

72. srastāṁ nītambādavalambamānā punaḥ punaḥ kesaradāmakāñcīm/  
 nyāsīkṛtam sṭhānavidā smareṇa maurvim dvitīyāmiva kārmukasya//  
*KS*, III.V.55

suggests that *Kāñcī* is a chain or belt. In the *GG*<sup>73</sup>, the use of the ornament is also noticed.

*Muktā* (Pearl) is another ornament used in that time as mentioned in the *Hanumannātaka*.<sup>74</sup> This kind of ornament is used for decorating head, face, neck, hand, and feet also. The *valaya*<sup>75</sup> or *kañkana* (bangle) is also another ornament mentioned in the *Hanumannātaka*. According to *AK*<sup>76</sup> this ornament is worn on the hands.

*Nūpura*<sup>77</sup> is an ornament to mean anklets. According to *AK*<sup>78</sup>, there are four different names of anklets. The use of this ornament is available in the era of *Kālidāsa*<sup>79</sup>, *Hāra*<sup>80</sup> (necklace) is an ornament mentioned in the *Hanumannātaka*. It is worn round the neck.

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73. ... kāñcīdāmadarstatham calamiti ...	<i>GG</i> , XII.4
74. sarveṣu satsvapi tavābharaṇeṣu hāro nāropito hṛdi cirāṁ hṛdayaṅkato’pi/ muktārthaśūtraguṇavedhavisuddharāśi statpaṅktibhedaphaladārunamityarodīt//	<i>HN</i> , V.37
75. cūḍācumbitakaṅkapatramabhitastūnidvayaṁ pr̄ṣṭhato bhasmasnighapavitrāṅchitamurā datte tvacāṁ rauravīram/ mauñjyā mekhalayā niyantritamadhovāsaśca māñjisthakam pāṇau kārmukasākṣasūtravalayāṁ daṇḍo’paraḥ paippalah//	<i>ibid.</i> , I.29
76. kaṅkaṇāṁ karabhuṣanāṁ	- <i>AK</i> .II. Manusya varga
77. kuṇḍale naiva jānāmi nauva jānāmi kaṅkaṇe/ nūpurāveva jānāmi nityāṁ pādābhivandanāt//	<i>HN</i> , V.36
78. pādāṅgadaṁ tulākotirmangirau nūpuroastriyāṁ	- <i>AK</i> .II. Manusyavarga
79. saisā sthali yatra vicinvatā tvaṁ bhraṣṭāṁ mayā nūpuromekamurvyāṁ	<i>Rgh</i> .XIII.23
80. sarveṣu satsvapi tavābharaṇeṣu hāro nāropito hṛdi cirāṁ hṛdayaṅgato’pi/ muktārthaśūtraguṇavedhavisuddharāśi statpaṅktibhedaphaladārunamityarodīt//	<i>HN</i> ., V. 37

The word *Mandāramālā* means a garland of the flower *Mandāra*. It is mentioned in the *Hanumannāṭaka*<sup>81</sup> It is a very popular item of decoration and it is worn round the neck. According to *NS*<sup>82</sup> garland is a bodily ornament. In the *AK*,<sup>83</sup> there are found three different names of garland.

On the other hand the word *Kajjala*<sup>84</sup> denotes collyrium used by women for colouring eyelashes or eyelids.

The word “*Kasturītilaka*”<sup>85</sup> found in the *HN* is used to mean the mark of *Kasturī* on forehead. According to the *NS*<sup>86</sup>, *tilaka* is used as an embellishment of the forehead. The use of Sandal *tilaka* is found in the *Gītagovinda*.<sup>87</sup>

Moreover the word ‘*ābhūṣaṇa*’ is indication of the fact that people have inclination towards fashionable items. In the *HN* also, the author mentions the word *ābhūṣaṇa*.<sup>88</sup> *Kuṇḍala* means an ear-ring. People of that time also used this type of

81. vandāruvṛṇḍārakavṛṇḍavandimaṇḍāramālāmakarandaleśaiḥ/  
mandodarīyāṁ caraṇāravindareṇūtkarāṁ karkaratāmanaisīt//  
*HN, IX.4*

82. vyālambimauktikahārā mālyādyā dehabhūṣaṇam *NS, XXIII.20*

83. mālyāṁ mālā srajau mūrdhm keśamadhye tu garbhakāḥ *AK.II. Manusyavarga*

84. kūrmah pādo’ṅgayaṣṭirbhujagapatirasou bhājanāṁ bhutadhatrī  
tailāpūrāḥ samudrāḥ kanakagirirayaṁ vṛttavartipraroḥāḥ  
arcīścaṇḍāśurocīrgaganamalinima kajjalaṁ dāhyamāna  
śatruśreṇīpataṅgā jvalati raghupate ! tvatpratāpapradīpah *BR, VIII, p. 289*

85. rāmarāma! mahāvīra! ke vayaṁ guṇavarṇane?  
yatkīrtikāminībhāle kasturītilakāṁ nabhaḥ// *HN., XIV. 80*

86. tilaka patrarekhā ca bhavedgaṇḍa vibhūṣaṇam/ *NS., XXIII.27*

87. candanatilakalalātaṁ... *GG., II. 5*

88. ahaha !janakaputrīvaktramudrāmapaśyan  
vrajati paramahāṁso nākṣamo vā’pi gantum/  
taduruvirahavahnijvālayā dagdhadehaḥ  
kimuta pavanasūnorbhuṣanaiḥ stambhito me // *HN., V.38*

ornament.<sup>89</sup> The author also mentions the ‘*Karamudrā*’.<sup>90</sup> *Karamudrā* means ring. The use of the word *Valkala*<sup>91</sup> suggests that *Valkala* was also in use as garments for some special persons.

## 5.7 INFORMATION OF VARIOUS FLORA AND FAUNA

In the *HN* there are found some information regarding the flora and fauna of India. In the *HN*, different types of flowers, plants, birds and animals are found mentioned in different contexts. Such information are presented here.

### Flowers

Different kinds of flowers are mentioned in the *Hanumannāṭaka* of Śrī Dāmodara Miśra. A brief note on this is presented here.

**Kumuda:** The word ‘*Kumuda*’ means the white water-lily which is said to bloom at moon-rise.<sup>92</sup> The *Kumuda* is mentioned in the *Hanumannāṭaka*.<sup>93</sup> This flower is often found mentioned by many Sanskrit writers. Trees is also found in the *Hanumannāṭaka*. It is said to be one of the celestial flowers.

**Champaka :** The *Champaka*<sup>94</sup> flower is also mentioned in the *Hanumannāṭaka* of Śrī Dāmodara Miśra. *Champaka* means a tree bearing yellow, fragrant flower.<sup>95</sup>

**Kunda:** The author also mentioned the *Kunda* in his *Hanumannāṭaka*.<sup>96</sup> *Kunda* is one kind of jasmine.

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89. <i>kunḍale naiva jānāmi naiva jānāmi kañkaṇe/</i> <i>nūpurāveva jānāmi nityam pādābhivandanāt//</i>	<i>HN.</i> , V.36
90. <i>rāmaḥ - (satvaraṁ karamudrāṁ samuddhṛtya) vīra mārute</i>	<i>ibid.</i> , VI, p.84
91. <i>...jatāvalkalacchatra - cāmaradhāriṇau ...</i>	<i>ibid.</i> , III., p.38
92. <i>gāḍam gāḍam kamalamukulam puṇḍarīkākṣavakṣah</i> <i>pītham kāthinyamapi kucayorjānakī mānakīrṇā/</i> <i>purṇā kāmaiḥ śithilamanilasyāgamāyācakāra</i> <i>nītam sphītam sadayahṛdayam svāminā’liṅgya matvā//</i>	<i>ibid.</i> , II.11
93. <i>vandāruvṛṇḍārakavṛṇḍavandimandāramālāmakarandabindūn</i> <i>mandodariyāṁ caraṇāravindareṇūtkarānkarkaratāmanaisīt//</i>	<i>ibid.</i> , IX.4
94. <i>gatā gatā campakapuṣpavarṇā pīnastanī kumkumacarcitaṅgī/</i> <i>ākāśagaṅgeva suśītalāṅgī nakṣatramadhye iva candrarekhā//</i>	<i>ibid.</i> , V.30
95. V.S. Apte’s “The Students Sanskrit English Dictionary”	
96. <i>krāntvā bhūvalayāṁ daśāsyadamana! tvatkīrtihāṁsī gatā</i> <i>sāpi brahmamarālaśāngamavaśāttatraiva garbhinyabhūt/</i> <i>yatvā vyomataraṅginīparisare kundāvadātām tayā muktām bhāti</i> <i>viśāṅkuraṁ tatamidāṁ śītadyutermaṇḍalāṁ//</i>	<i>ibid.</i> , XIV. 79

**Tagara:** *Tagara* is a kind of flower mentioned by the author in his *Hanumannāṭaka*.<sup>97</sup>

**Puṇḍarīka:** *Puṇḍarīka*<sup>98</sup> is also mentioned in the *Hanumannāṭaka*. It means a lotus.

## PLANTS AND HERBS

Various kinds of plants and herbs are referred to in the *Hanumannāṭaka*.

### *Tamāla*

The *Tamāla*<sup>99</sup> which is known as *Varuṇa Viṣṭa* also, is mentioned as found in abundance on the bank of the Yamunā.

### *Śāla*

The *Śāla* tree is also mentioned in *Hanumannāṭaka*.<sup>100</sup> It is also known as *Sarju* and *Vedavati*. It is a very big tree, found mentioned in many other literary works.<sup>101</sup>

### *Vaṭavṛkṣa*

The *Vaṭavṛkṣa*<sup>102</sup> is known as *Śyāma* also. It is the Indian rig tree.

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97. hutva śrīkhaṇḍakāṇḍam sa-tagarakusumam̄ pundarikam̄ mṛṇālam̄ karpurośīragarbham̄ pracuraghṛtayutam̄ nārikelam̄ juhāva/ tūrṇam̄ pūrnāhutīm̄ sa jvaladanalanibham̄ śaikamādāya vīraḥ prāptastatrā'ñjneyah̄ sa kimiti bharatastam̄ śareṇājaghāna// *ibid.*, XIII. 24
98. hutva śrīkhaṇḍakāṇḍam sa-tagarakusumam̄ pundarikam̄ mṛṇālam̄ karpurośīragarbham̄ pracuraghṛtayutam̄ nārikelam̄ juhāva/ tūrṇam̄ pūrnāhutīm̄ sa jvaladanalanibham̄ śaikamādāya vīraḥ prāptastatrā'ñjneyah̄ sa kimiti bharatastam̄ śareṇājaghāna// *ibid.*, XIII. 24
99. velātate śāla-tamālamālām̄ violokyamanaḥ sahasā'ñjaneyah̄ ullolayan bāladhivallimuccaiḥ kallolinīvallabhamullalām̄ghe // *ibid.*, VI. 12
100. velātate śāla-tamālamālām̄ violokyamanaḥ sahasā'ñjaneyah̄ ullolayan bāladhivallimuccaiḥ kallolinīvallabhamullalām̄ghe // *ibid.*, VI. 12
101. (i) hiraṇmayī śālalatena jaṅgamā etc. *BR.*, II.47  
(ii) enām̄ purāṇanagarīm̄ *CR.*, I.19
102. eṣā pañcavatī raghūttamakutī yatrā'sti pañcāvati pāñthasyaikaghati puraskṛtataṭī samśle śabhittau vatī godā yatra naṭī taraṅgitataṭī kallolacañcatputī divyāmodakutībhavābdhiśakaṭī bhūtakriyāduṣkutī *ibid.*, III.22

### **Aśoka**

The Aśokavṛkṣa<sup>103</sup> is also mentioned in the *Hanumannāṭaka* by Śrī Dāmodara Miśra. The Aśoka tree having red flowers is often mentioned in Sanskrit rhetorics.

### **Candana**

The *Candana*<sup>104</sup> (Sandal) tree is mentioned in various places of the *Hanumannāṭaka*.

### **Tāla**

The *Tāla*<sup>105</sup> (palm tree) is also mentioned in the *Hanumannāṭaka*.

### **Mandāra**

The *Mandāra*<sup>106</sup> tree is also mentioned in the *Hanumannāṭaka* of Śrī Dāmodara Miśra

### **Karpūra**

The *Karpūra*<sup>107</sup> tree is also mentioned in the *Hanumannāṭaka*.

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103. raktastvam̄ navapallavairahamapi ślāghaiḥ priyāyā guṇaḥ  
stvāmāyānti silīmukhāḥ smaradhanurmuktā sakhe! māmapi/  
kāntāpādatalāhatistava mude tadvanmamā'pyāvayo  
stutyam̄ sarvamaśoka! kevalamaham̄ dhātrā saśokaḥkṛtaḥ// *ibid.*, V.24

104. vakte tataḥ phanilatādalavītikām̄ sve  
vinyasya candanaghanāvṛtapūgagarbhām/  
rāmo'bravīdayi ! gṛhāṇa mukhena bāle !  
tacchadmanā tadadharam̄ madhuram̄ prapātum// *ibid.*, II.13

105. yadbhagnāḥ kila bālatālataravo rāmeṇa sādratvaca  
śchinnam̄ yaccā purātanaṁ śivadhanustadviryyamuddiṣyate/  
nāśīdetadanāgataṁ strutipathām̄ svarlokadhūmadhvajaḥ  
paulastyāḥ karakandukīkṛtaharakrīḍācalo rāvanaḥ// *ibid.*, VIII.41

106. vandāruvṛndārakavṛndavandimandāramālāmakarandabindūn/  
mandodarīyaṁ caraṇārvindareṇutkarān karkartāmanaiṣīt// *ibid.*, IX.4

107. karpūraiḥ kimapūri kiṁ malaya jairālepi kiṁ pāradai /  
rakṣālisphaṭikāntaraiḥ kimaghati dyāvāpṛthivyorvapuh//  
etattarkaya kairavaklamahare śrīgāradikṣāgurou  
dikkāntāmukure cakorasuhṛdi proude tuṣāratviṣi // *ibid.*, II.7

## Śirīṣa

Śirīṣa tree is also mentioned by Śrī Dāmodara Miśra in his *Hanumannāṭaka*.<sup>108</sup>

## ANIMALS

**Mṛga:** The *Mṛga*<sup>109</sup> (deer) is mentioned by Śrī Dāmodara Miśra in his *Hanumannāṭaka*.

The words *Hariṇa* and *Kuraṅga*<sup>110</sup> are also used to mean a deer.

**Gaja:** The word *Gaja* means the elephant.<sup>111</sup> The word *Hasti*, *Airāvata* are also used to mean the elephant. In the *Hanumannāṭaka*<sup>112</sup> the word *Gaja* is also mentioned.

**Timi:** *Timi*, is a kind of fish. *Timi*<sup>113</sup>, i.e. a whale is also mentioned in the *Hanumannāṭaka*.

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108. *sadyaḥ purīparisareṣu śirīṣamṛdvī*

*gatvā javāttricaturāṇi padāni sītā/*  
*gantavyamasti kiyadityasakṛdbruvāṇā*  
*rāmāśruṇaḥ kṛtavatī prathamāvatāram//*

*ibid.*, III.13

109. *bāṇena divyena raghupravīrastato mṛgaṁ vakṣasi baddhalakṣyaḥ*

*vivyādha yāvattarasā tapasvī daśānanastāvadihā’jagāma//*

*ibid.*, IV. 3

110. *sulalitaphalamūlaistatra kālāṁ kiyantam*

*daśarathakuladīpe sītayā lakṣmaṇena/*  
*gamayati daśakanṭhotkanṭhitapreritam drāk*  
*kanakamayakuraṅgaṁ jānakī saṁdadaraśa/*

*ibid.*, III. 25

111. V.S. Apte's The Sanskrit English Dictionary

112. *re re rāvaṇa ! hīna ! dīna ! kumate ! rāmo’pi kim mānuṣa*

*kim gangā’pi nadī? gajaḥ saragajo’pyuccaiḥśravāḥ kim hayaḥ?*  
*kim rambhā pyabalā? kṛtaṁ kimu yugaṁ? kāmo’pi dhanvī nu kim?*  
*trailokyapratāpavibhavaḥ kim re! hanūmān kapiḥ?*

*ibid.*, VIII.24

113. *asti matsya’stimiranāma śatayojanavistaraḥ/*

*‘timiṅgila’gilo’pyasti tadgilo’pyasti rāghavaḥ//*

*ibid.*, VIII. 47

**Śvagaṇa:** The *Śvagaṇa*<sup>114</sup> is also mentioned in the *Hanumannāṭaka*. The word *Śvagaṇa* means a kind of hunting dog.<sup>115</sup>

**Pheru:** The word ‘*Pheru*’<sup>116</sup> is also mentioned in the *Hanumannāṭaka* by Śrī Dāmodara Miśra. The word ‘*Pheru*’ means jackel.<sup>117</sup>

**Makara:** The *makara* means a kind of sea-animal, a crocodile.<sup>118</sup> The *makara* is also mentioned in the *Hanumannāṭaka*.<sup>119</sup>

**Jalakari:** The word *jalakari* means the hippopotamus. It is also mentioned in the *Hanumannāṭaka*.<sup>120</sup>

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114. digbhāgo dhūsar’bhudahani bahutarasphāratārāḥ sphuranti  
svarbhānorbhānavīyāṁ grahaṇasamaye roudhirī vinduvṛstih/  
madyāhnordhvā’ syakośāśvagaṇaruta-matisphītapherupracāro  
vāraṁ vāraṁ gabhīrapralaya iva mahākālacītkāraghorah// *ibid.*, III.2

115. V.S. Apte’s *The Students Sanskrit English Dictionary*

116. digbhāgo dhūsar’bhudahani bahutarasphāratārāḥ sphuranti  
svarbhānorbhānavīyāṁ grahaṇasamaye roudhirī vinduvṛstih/  
madyāhnordhvā’ syakośāśvagaṇaruta-matisphītapherupracāro  
vāraṁ vāraṁ gabhīrapralaya iva mahākālacītkāraghorah// *ibid.*, III.2

117. V.S. Apte’s *The Students Sanskrit English Dictionary*

118. V.S. Apte’s *The Students Sanskrit English Dictionary*

119. devā’jñāṁ dehi rājñāṁ tvamasi kulaguruḥ śoṣaye ki payodhi?  
kim vā laṅkāṁ sa-laṅkādhipatimupanaye? jānakīṁ mānakīrnāṁ  
setum badhnāmi kim vā sphuṭitagiritaṭībhūtabhaṅgātaraṅgā-  
dudbhrāmyannakracakropi ca makara-kula-grāhacītkaraghoram// *ibid.*, VI.5

120. devā’jñāṁ dehi rājñāṁ tvamasi kulaguruḥ śoṣaye ki payodhi?  
kim vā laṅkāṁ sa-lankādhipatimupanaye? jānakīṁ mānakīrnāṁ  
setum badhnāmi kim vā sphuṭitagiritaṭībhūtabhaṅgātaraṅgā-  
dudbhrāmyannakracakropi ca makara-kula-grāhacītkaraghoram// *ibid.*, VI.5

**Kūrma:** *Kūrma* means a tortoise.<sup>121</sup> The *Kūrma* is also mentioned in the *Hanumannāṭaka*.<sup>122</sup>

**Gavaya:** The word ‘*gavaya*’<sup>123</sup> means a species of ox. It is also mentioned in the *Hanumannāṭaka*.<sup>124</sup>

**Mṛgendra:** The *mṛgendra* is also mentioned in the *HN*.<sup>125</sup> The word *mṛgendra* means the king of *mṛga*, i.e. lion.

**Bhujaṅgama:** *Bhujaṅgama* means a snake.<sup>126</sup> *Bhujaṅgama* is also found in the *HN*.<sup>127</sup>

**Haṁsī:** *Haṁsī* means a female goose.<sup>128</sup> *Haṁsī* is also used in the *HN*.<sup>129</sup>

**Śarbha:** *Śarbha* means a young elephant. A fabulous animal said to have eight legs and

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121. V.S. Apte’s The Students Sanskrit English Dictionary

122. kūrmo mūlavadālabālavadapāṁ nātho latāvaddiśo

meghāḥ pallavavat prasūnaphalavannakṣatrasūryendavah/  
svāmin! vyomatarurmama kramatale śrutveti gāṁ māruteḥ  
sītānveṣaṇamādideśa sahasā rāmaḥ saharsaḥ svayam//

*ibid.*, VI. 3

123. V.S. Apte’s “The Students Sanskrit English Dictionary”

124. evayaṁ daivayogādgora – gavaya – gaja- bujaṅga...

*ibid.*, V, p.63

125. paśurapi na mṛgo mṛgīṁ mṛgendradhvanicakitah prasava

kṣaṇe jahāti/  
ayamaraghurajānakīyamāvāṁ yadi na sa jīvati  
nirdayo’dyā vedhaḥ//

*ibid.*, XIV.92

126. V.S. Apte’s “The Students Sanskrit English Dictionary”

127. pr̥thvi ! sthirā bhava, bujaṅgama ! dārayaināṁ

tvāṁ kurmarāja ! tadidāṁ dvitayāṁ dadhīthāḥ/  
dikkuñjarāḥ ! kurata tattritaye didhīṣāṁ  
rāmaḥ karoti harakārmukamātatajyam//

*ibid.*, I. 22

128. V.S. Apte’s “The Students Sanskrit English Dictionary”

129. *ibid.*

to be stronger than a lion.<sup>130</sup> This animal is also mentioned in the *Hanumannāṭaka*.<sup>131</sup>

## BIRDS AND INSECTS

The *Hanumannāṭaka* contains the names of various kinds of birds and insects.

**Barhiṇ** The *Barhiṇ* is mentioned in the *HN*.<sup>132</sup> This bird normally is stated to be elated in the rainy season. The words *Śikhiḍala*, *Śikhaṇḍi*, *Śikhin*, *Kekin*, *Mayura*, *Śitikanṭha* are used to mean a peacock.

**Cakravāka**: The word *Cakravāka*<sup>133</sup> means the ruddy goose. The *Cakravāka*<sup>134</sup> bird is also mentioned in the *Hanumannāṭaka* of Śrī Dāmodara Miśra. Sanskrit poets hold that the pair of this bird get separated at night.

**Maśaka**: The *maśaka* is also mentioned in the *Hanumannāṭaka*.<sup>135</sup> The word *maśaka* means a mosquito, gnat.<sup>136</sup>

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130. *ibid.*,

131. krāntvā bhūbalayam daśāsyadamana ! tvatkīrtihamśī-gatā  
sā'pi brahmamarālasaṅgamavaśāttatraiva garbhīṇyabhūt/  
yatvā vyomataraṅgiṇīparisare kundāvadātām tayā  
muktām bhāti viśāṅkurām tatamidām śītadyutermanḍalam// *ibid.*, XIV.7

132. he godāvari! puṇyavāripuline! dṛṣṭvā tvayā jānakī?  
sā'hartum kamalāni cā'gatavatī, yātā vinodāya vā?  
ityevaṁ pratipādapāṁ pratinagāṁ pratyāpagaṁ pratyagaṁ  
pratyēṇāṁ pratibarhinaṁ tatā itastāṁ yācate maithilīm// *ibid.*, V.11

133. V.S. Apte's "The Students Sanskrit English Dictionary"

134. jayaprayāṇe raghunandanasya dhūlīkadambāstamite dineśe/  
śāśiprabhamāṁ chatramudīkṣya bālā sūryodaye roditi cakravakī// *ibid.*, XI.6

135. ayi kapikulamallāḥ! kiṁ mudhā yāta bhītā?  
nahi samiti bhavadbhiryudhyate kumbhakarṇāḥ/  
api jaladharapoto leḍi kiṁ? svalpakulyāmapi  
maśakakutumbam kesarī kiṁ pinaṣṭi?// *HN.*, XI. 23

136. V.S. Apte's "The Students Sanskrit English Dictionary"

**Bhramara:** The word *bhramara* means a bee, large black-bee.<sup>137</sup> *Bhramara* is also mentioned in the *HN*.<sup>138</sup>

**Kapota:** The *Kapota* is also mentioned in the *Hanumannātaka* of Śrī Dāmodara Miśra.<sup>139</sup> *Kapota* means a dove, pigeon or a bird in general.<sup>140</sup>

**Kokila:** *Kokila* means the cuckoo; a migratory bird visiting in the spring and summer and laying its eggs in the nests of other birds.<sup>141</sup> *Kokila* is also mentioned in the *Hanumannātaka*.<sup>142</sup>

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137. *ibid*

138. bibhemi sakhi! saṁvīkṣya bhramaribhūtakītakam/

taddhyānādāgate puṁstve tena sārdham kuto ratih?// *HN.*, VI.45

139. vājivrātakhuraprahāradalitakṣoṇīrajobhīryutam

sāndrairjīrṇakapotakanṭharucibhirvyomedamāstiryate/

kiñcānekakarīndragaṇḍavilasaddānāmbudhārāghanam

saṅgrāmam prathayantyamī parimalaprādgārimandānilah// *ibid.*, XIV,66

140. V.S. Apte's “*The Students Sanskrit English Dictionary*”

141. *ibid.*

142. indurliptam ivāñjanena galita dṛṣṭirmrgīṇāmiva

pramlānāruṇameva vidrumadalam śyāmeva hemaprabhā/

pāruṣyam kalayā ca kokilavadhūkaṇṭheśviva prastutam

sītāyāḥ purotastu hanta! śikhinām̄ barhāḥ sagarhā iva// *ibid.*, V.63

## 5.8 GEOGRAPHICAL INFORMATION

From the *Hanumannāṭaka*, there can be had of an idea of certain places, i.e. rivers, hills, hermitages etc. of ancient India. These are not lacking in importance from the geographical point of view. A brief discussion on these geographical data from the *HN* is presented below.

### **Mithilā**

There is reference in the *HN*, to the place Mithilā.<sup>143</sup> Mithilā was a city in ancient India, the capital of Videha kingdom. The name Mithilā is also commonly used to refer to the Videha kingdom itself, as well as to the modern day territories that fall within the ancient boundaries of Videha. The Mithilā city has been identified as modern day Janakpur in Dhanusa district of Nepal.<sup>144</sup> Sītā is known as Vaidehī as she is a girl belonging to Videha. According to AGI, on the north-east of Vaiśālī, lay the kingdom of Videha with its capital Mithilā.<sup>145</sup> Janakpur in Nepal north of Madhuvānī is still identified as Mithilā, the capital of Janakpur with all its ancient associations. Videha, therefore, must have comprised, besides a portion of Nepal, all these places or in other words the northern part of the old district of Trihut and the north-western portion of the district of Champaran. The people of Videha must have formerly traded a good deal, as Vaidehaka or resident of Videha is given by Amara as a synonym of merchant.<sup>146</sup>

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143. pūrṇe yajñavidhou yiyāsurabhavadrāmeṇa sārdhaṁ muniḥ  
sitāsaṁvaraṇāgatākhilanṛpavyābhagnavīryaśriyam/  
śrutvā taddhanurutsavam ca mithilāmāsthāya tenādhikam  
satkārairupalambhitah punaragāccāpāśritaṁ maṇḍalam//

*ibid.*, I.8

144. [www.en.wikipedia.org](http://www.en.wikipedia.org).

145. sumarāvidahmi mithilāṁ mahānagarim ...

darśaya sītayai janakasya rājadhānīṁ/

*AGI.*, p.62

146. vaidehekah sārthavāho naigamo vaṇijo vanik

*ibid.*, p. 62

## Laṅkā

The city Laṅkā<sup>147</sup> is found to be mentioned many times in the *HN*. It is said to be the name of the country as well as the capital of Rāvaṇa. It is said that Laṅkā was much larger than the present island of Śrī Laṅkā.<sup>148</sup> The older name of Laṅkā was Siṁhala.

The word ‘Laṅkā’ meaning ‘island’, is the name given in Hindu mythology to the island fortress capital of the legendary king Rāvaṇa in the great Hindu epics, the *Rāmāyaṇa* and the *Mahābhārata*. The fortress was situated on a plateau between three mountain peaks known as the Trikūṭa Mountains. The ancient capital Laṅkā is thought to have been burnt down by Hanumān. This island would lie more than a hundred miles South-West of present day country of Śrī Laṅkā.<sup>149</sup>

## Ayodhyā

Ayodhyā<sup>150</sup> is found to be mentioned in the *Hanumannāṭaka* of Śrī Dāmodara Miśra. Ayodhyā was the capital of Kośala, which was situated along the banks of the Sarayū<sup>151</sup> (Gogra). Ayodhyā was extended 48 miles in length and 12 miles in breadth. It was also called Sāketa.<sup>152</sup> and one of its principal suburbs was Nandigrāma; where Bharata governed the kingdom during the absence of Rāma.

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147. dātavyeyamavaśyeva duhitā kasmaicidenāmasou  
doḥkrīdā-maśakīkṛta-tribhuvano laṅkāpatiryācate/  
tatkiṁ mūḍhavadīkṣase nanu kathāgoṣṭhīśu nah śāsate  
tadvṛttāni parorajāṁsi munayah prācyā marīcyādayah// *HN.*, I. 13

148. V.S. Apte’s “*The Students Sanskrit English Dictionary*”

149. [www. en wikipedia.org](http://www.en.wikipedia.org).

150. prāpyā’yodhyāṁ svajanaparamotsāhasambhāvanābhi  
rnatvā mūrdhnā’khilagurujanāṁ sītayā lakṣmaṇena/  
rāmo yāmatrayamapi kathaṁ māranārācabhinnō  
nītvā sītāṁ kimiti turagāṁstādyāmāsa daṇḍaiḥ// *ibid.*, II. 1

151. kośalo nāma mudito sphito janapado mahān niviṣṭaḥ  
sarayūtire paśudhāmyadhanarddhimām ayodhyānāma  
tatrāsinnagarī lokaviśrutā *RM.*, Ādikānda, Ch.V

152. janasya sāketanivāsinastau *Ragh.*, V. 31

## Alakā

In the *HN* there is found the mentioning of the country called Alakā.<sup>153</sup> It was the capital of Kubera, the lord of the Yakṣaś. According to *Kathāsarit-sāgara*, Alakā was the capital of Niṣadha.<sup>154</sup> According to *Kathāsarit-sāgara*, the good king Nala was the ruler of Niṣadha<sup>155</sup> and from his directions to his wife Damayantī after he lost his kingdom<sup>156</sup>, it can be rightly assumed that it was in northern India.

## Mathurā

Mathurā or Madhurā as it is sometimes spelt,<sup>157</sup> is said to have been built by Śatruघna, brother of Rāma, on the fall of the demon Lavaṇa, son of Madhu.<sup>158</sup>

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153. yāvaddāśaratherna paśyasi mukhaṁ, yāvanna pāthonidhiṁ  
baddhaṁ, yāvadimāṁ na pāvakavaśāṁ lañkāṁ nirastālakāṁ/  
yāvannaiva nijā'nujāṁ sucaritāṁ yātarāṁ kulāṅgāratāṁ  
tāvadrāvaṇa! lokapāla! tarasā sītāṁ prayacchā'naghāṁ// *HN.*, IX.10

154 astyataṁkṛtakou verīdiṁmukho niṣadhbhīdhaḥ deśasta-  
tralakā nāma babhuva nagaṛī purā *KSS*, 101.41

155. niṣadheṣu mahīpālo vīrasena iti śrutaḥ tasya putro nalo  
nāmnābhuddharmārthakovidāḥ *Ragh.* III. 52.55

156. idaṁ punastato'pi mandākinīparikṣiptāṁ mahodayāṁ nāme  
nagaraṁ dṛṣyati *BR.*, X., p.364

157. The form Mathurā occurs in the Bombay Edition of the Rāmāyaṇa.  
*DKS.*, VI. Ucchvāsa

Wilson observes “it is rather remarkable that all the copies read  
Madhurā instead of Mathurā

158. (i) punaśca madhusañjena daityenādhiṣṭhitāṁ yataḥ/  
tato madhuvanāṁ nāmnā khyātamatra mahitale//  
hatvā ca lavaṇāṁ rakṣī madhuputraṁ mahāvalam//  
śatruघno madhurāṁ nāma purī yatra cakāra vai// *VP.*, I.12.2-3

(ii) upakulañca kālindyāḥ purīṁ pauruṣabhūṣaṇāḥ/  
nirmame nirmamo'rtheṣu muthurāṁ madhurakṛtiḥ// *Ragh.* XV.28

The district was afterwards called Śūrasenas from Śūrasena, one of the ancestors of Kṛṣṇā.<sup>159</sup> The history of king Kāṁsa who was murdered by Kṛṣṇā and the consequent seige of Mathurā by Jarāsandha, form important chapters in the great work *Harivamśa*. The modern town is situated on the elevated right bank of the Yamunā in the form of crescent. “The old city”, says General Cunningham, “is said to have extended from the Nobi Masque and fort of Rājā Kāṁsa on the north to the mounds called Tila Kāṁsa and Tilā Satrekh on the south”. Mathurā was deserted by Kṛṣṇā just before it was invaded by KālaYavana.<sup>160</sup> But it seems to have remained dependent on him as among the present persons at the marriage of Subhadrā, which took place long after this, there is found ten thousand milch cows of the district of Mathurā.<sup>161</sup> It was a very flourishing town when visited by Hiuen Tsang in the 8<sup>th</sup> century A.D. It ruthless plunder by Mahmud of Ghazni in 1017 A.D. is a dark chapter of Indian History. The early youth of Kṛṣṇā was passed at some distance from Mathurā at Gokula which was called Vraja.<sup>162</sup>

### Daṇḍaka

Daṇḍaka is also mentioned in the *Hanumannātaka*.<sup>163</sup> The whole country from the borders of Bundelkhand to the banks of the river Kṛṣṇā appears to have been

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159. sā śūrasenādhipatīm suṣeṇamuddiśya suddhantarakaśyā jagade kumarī  
yasyāvarodhastaṇacandanānāṁ prakṣālanādvārivihārakāle/  
kalindakanyā mathurāṁ gatāpi gaṅgormisamsaktajaleva bhāti// *Raghu*. VI. 45-48

160. viṣṇu purāṇa, V. 23

161. pradadau kṛṣṇo gavāmayutameva ca/  
śrīmanmāthuradeśyānāṁ dogdhriṇāṁ puṇyavarcasām// *Ādi Parva*. 219.46

162. bhavadbhīrgamyatāṁ nanda tacchīghram nijagokulām/  
...vasatāṁ gokule taśāṁ putanā bālaghātinī/  
suptam kṛṣṇamupādāya ratrau tasmai dadou stanam// *VP*.V.5.4-7

163. kutrā' yodhyā? kva rāmo? daśarathavacanāddanāḍakāraṇyamāgat?  
ko'sau mārīcanāmā kanakamayamṛgah? kutra sītāpahārah?  
sugrīve rāmamaitrī kva? janakatanayā' nveṣaṇe presito'ham?  
yo'rtho'sambhāvanīyastamapi ghatayati krūrakarmā vidhātā// *HN*.VI. 37

a vast forest known by the general name of Daṇḍaka.<sup>164</sup> Rāma entered into it after leaving Chitrakuṭa and the hermitage of Atri.<sup>165</sup> It was here he crossed the torrent river near a great mountain.<sup>166</sup> This evidently refers to the Narmadā. It was in this forest that he came to a tank called Panchāpsarā or five nymphs.<sup>167</sup> It was in this forest that he passed sometime at Pañcavatī near the Godāvarī and mount Prasravaṇa.<sup>168</sup> This part of Daṇḍaka was known as Janasthāna (Human Habitation). It is impossible to identify Pañcavatī and Prasravaṇa. Daṇḍaka appears among later writers as the name of a people apparently on the south of Vidarbha proper, i.e. on the south of the Kṛṣṇā.

## JANASTHĀNA

Janasthāna, is a part of the great Daṇḍaka forest which stood in the vicinity of the mountain called Prasravaṇa. The celebrated Pañcavati (identified by local tradition with the place of the same name situated about two miles from the present Nasik) stands in this tract. In the *HN* there is found reference to Janasthāna<sup>169</sup> in Act X.

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164. it is also written Daṇḍaka, but Bhavabhuti has unequivocally preferred the other reading “vanam̄ daṇḍakam̄ tasyām...”, “ye daṇḍakāyām̄ vane”.

*Mahaviracarita* IV. 41, 38

165. arāṇyakāṇḍa, Ch. VI.

166. sa gatvā dūramadhvānam̄ nadīm̄ tirtvā mahājavām/  
dadarśa vipulaṁ nīlam̄ śailamāśritya kānaṇam //

*Arāṇyakāṇḍa*, XI.2

167. *AGI.*, p.84

168. *ibid.*, p. 84

169. janasthāne bhrāntam̄ viṣayam̄gatṛṣṇāhatadhiyā  
vaco vaidehīti pratipadamudaśru pralapitam/  
kṛtā laṅkābharturvadanaparipātiṣu ghaṭanā  
mayāptam̄ rāmatvam̄ kuśalavasuta na tvadhigatā//

*HN.*,X. 24

## MOUNTAINS

The *Hanumannāṭaka* records the names of some mountains of India. Some mountains are regarded as places of pilgrimage and some of them are regarded as places for performing penance. Here is an attempt to add a brief discussion on the mountains mentioned in the *Hanumannāṭaka*.

### Kailāsa

Kailāsa is a mountain and a peak of the great Himālayas. It is the residence of Śiva and Kubera.<sup>170</sup> There is a reference to Kailāsa in the *Hanumannāṭaka* of Śrī Dāmodara Miśra.<sup>171</sup> It may be added that in the *Vikramorvaśīyam*<sup>172</sup> of Kālidāsa, Śiva is mentioned as Kailāsanātha.

Kailāsa lies near the source of some of the longest rivers in Asia: the Indus, the Sutlej, the Brahmaputra and the Karnali (a tributary of the Ganges). It is considered to be the abode of Lord Śiva and a place of eternal bliss. The mountain lies near Lake Manasarowar and Rakshastal in Tibet. The word Kailāsa may be derived from the word Kilāsa which means crystal. According to Hindu belief, Lord Śiva, the destroyer of evil and sorrow, resides at the summit of this legendary mountain named Kailāsa, where he sits in a state of perpetual meditation along with his wife Pārvatī.

According to Charles Allen, one description in the *Viṣṇupurāṇa*, of the mountain states that its four faces are made of crystal, ruby, gold and lapis lazuli. It is a pillar of the world and is located at the heart of six mountain ranges symbolizing as lotus. The four rivers flowing from Kailāsa then flow to the four quarters of the world and divide the world into four regions.<sup>173</sup>

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170. V.S. Apte's *The Students Sanskrit English Dictionary*, p. 164

171. janma brahmakule harārcanavidhou kṛtvā śirahkṛntanaṁ

śaktirvarjiṇi ghoradaṇḍadalananavyāpāraśaktam manah/

helollāsitakelikandukanibhah kailāsa utpāṭita

statkiṁ rāvaṇa! lajjase na harase cauryeṇa patnīṁ raghoḥ//

HN., IV.8

172. kailāsanāthamupasṛtya nivartamānā/

*Vikramorvaśīyam*, 1.2

173. [www.en.wikipedia.org](http://www.en.wikipedia.org)

## Vindhya

The reference of the mountain Vindhya is also there in the *Hanumannāṭaka*.<sup>174</sup> The Vindhya Range is a range of older rounded mountains and hills in the west-central Indian sub-continent, which geographically separates the Indian sub-continent into northern India (the Indo-Gangetic Plain) and southern India.<sup>175</sup> In the AGI, it is found that the Pulindas, inhabited the Vindhya and were for a long time the scourge of travellers.<sup>176</sup>

Hindu legends say that the Vindhya Mountains once showed a tendency to grow as high so to obstruct the usual trajectory of the sun. This was accompanied by increasing vanity on the part of the mountain range, which demanded that Surya should circumambulate the Vindhya in the same way as he does Mount Meru. The need arose to subdue, by guile, the Vindhya and Agastya was chosen to do that Agastya journeyed from North to South, and on the way encountered the impossible Vindhya mountains. He asked the mountain range to facilitate his passage across to the South. In reverence for Agastya, the Vindhya Mountains bent low enough to enable the sage and his family to cross over and enter South India. The Vindhya Range also promised not to increase in height until Agastya and his family returned to the north. Agastya settled permanently in the south, and the Vindhya Range, true to its word, never grew further.

## Himālaya

The mountain Himālaya is also mentioned in the *Hanumannāṭaka*. According to *Viṣṇupurāṇa* (VP)<sup>177</sup>, the Himālaya is the northern limit of India. It is said

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174. padakamalarajobhirmuktapāśāṇadehā

malabhata yadahalyāṁ gautamo dharmapatnim/  
tvayi carati viśīrṇagrāvavindhyaśripāde  
kati kati bhavitārastāpasā dāravantaḥ//

HN., III.19

175. www. en. wikipedia. org

176. AGI, p. 49

177. uttarāṁ yat samudrasya himādreścaiva dakṣiṇam/

varṣāṁ tat bhāratam nāma bhārati yatra santatiḥ//

VP., II.131

in the introductory stanza of the *Kumārasaṁbhava* (KS) <sup>178</sup>; Kālidāsa distinctly mentions here that the king of the mountains, Himālaya by name is situated to the northern direction. Moreover; the names *tuhinādri*<sup>179</sup> and *himādri*<sup>180</sup> are also found employed in the *Ragh.* of Kālidāsa to mean the Himālaya.

According to the *Kup*<sup>181</sup>, the Himavat is the abode of Siddhas and Cāraṇas. It spreads over one thousand and eighty Yojanas. After that this *Purāṇa*<sup>182</sup> narrates that the ‘Himālaya’ is the source of the rivers like Śatadru, Candrabhāgā, Sarayu, Yamunā, Irāvatī, Vitasta, Vipāśā, Devikā, Kuhū, Gomatī, Dhūtapāpā, Bahudā, Drṣadvati, Kauśiki and Lohita. Again it is the source of the mighty Gaṅgā also. Because of this, the river Gaṅgā is often called the daughter of the Himālaya (*Himālayasutā*).

### Citrakūṭa

There is a reference in the *Hanumannāṭaka*<sup>183</sup>, to a hill named Citrakūṭa.

178. astyuttarasyāṁ diśidevatātmā himālayo nāma

nagādhirājah/

KS., 1.1

179. ... jvalitenā guhāgataṁ tamastuhinādreriva

naktamoṣadhiḥ/

Ragh. VIII. 54

180. paraspareṇa vijñātasteśūpayanapaṇi śu

rājñā himavataḥ sāro rājñāḥ sāro himādriṇā

ibid., VIII, 57

181. parvato himavānnāma nānādhātuvibhuṣiṭah/

yojanānāṁ sahasrāni so'sitistvayato giriḥ//

siddhacāraṇasaṅkirṇo devarṣigaṇa sevitaḥ/

Kup. II. 36.43

182. sravante pāvanā nadyaḥ parvatibhyo viniḥ śrtāḥ

śatadruścandrabhāga ca sarayuryamunā tathā

irāvatī vitasta ca vipāśā devikā kuhuḥ

gomati dhūtapāpā ca bāhudā ca drṣadvati

kauśiki lohita caiva himavat pādaniḥśrtāḥ

ibid., I. 45, 26-28

183. (tatra citrakūṭe) (sakaruṇaṁ)

mūrdhnā badduhajaṭena valkalabhr̥tā dehena pādānatim

kurvāṇe bharate tāthā praruditam tārasvaraiḥ sītayā/

yenodvignavihaṅganirgatataruniḥ saṁmadaḥ śvāpadaḥ

śailendro'pi kilaiṣa bhūribhirbhūtsāśruḥ payaḥ prasravaiḥ//

HN, III.18

According to Ancient Geography of India (AGI), Rāma crossed the Yamunā on a raft and arrived at the foot of the hill Citrakūṭa by the river Mandākīni or Mālinī at a distance of twenty four miles from the confluence of the Yamunā and the Gaṅgā.<sup>184</sup> Citrakūṭa, is situated on the clear river Paisunoi, which is therefore the Mandākīni or Mālinī of old days. Bharata decided that he would travel to Citrakūṭa and bring back Rāma with him to Ayodhyā.<sup>185</sup>

## RŞYAMŪKA

Rşyamūka is a mountain near the lake Paṁpā which formed the temporary abode of Rāma with the monkey-chief Sugrīva. This Rşyamūka is also mentioned in the HN by Śrī Dāmodara Miśra.<sup>186</sup> It is mentioned as *giri*.

## KIŞKINDHĀ

Kişkindhā is also mentioned in the HN.<sup>187</sup> It is a mountain situated in the country called Kişkindhā. It is also a city, the capital of Kişkindhā.<sup>188</sup>

184 itastrijoyanā drāmagiriryatra nivatsyati maharşisevitah

puṇyah sarvasya sukhadḥ śivah galāṅgulābhinādito  
vārṇararkṣaniśevitah citrakuṭah itikhyāto gandhamā-  
danasantibhah/

*Ayodhyākānda* 54, 29-30 and AGI, p.12

185. [www.bvihar.com](http://www.bvihar.com).

186. hanumān sānunayam –

śrīrāma kṣonipāla tyaja nijadayitāśokamekah salokam  
laṅkeśam jetumīśe tamapi kapipaterājñayāham hanūmān/  
sugrīvasyātha sārdham girimavataraṇam pādavinyāsalakṣmī  
nikṣepādutpalākṣa kṣapitaripubalam darśanam tvam ca dehi//

*HN.*, V. 39

187. kişkinddhādrau raudrarūdrāvatāram

dṛṣṭvā rāmo māruti vācamuce/  
sītā nītā kenacitkvāpi dṛṣṭā  
hṛṣṭah kaṣṭam saṁharanprāha vīrah//

*ibid.*, V.33

188. V.S. Apte, *The Students Sanskrit English Dictionary*, p. 150

## KRAUÑCA

Krauñca is the name of a mountain. It is also mentioned in the *HN*.<sup>189</sup> This mountain is said to be the grandson of Himālaya and said to have been pierced by Kārtikeya and Paraśurāma.<sup>190</sup> It is mentioned in the *Meghadūta*<sup>191</sup> also.

## SUVELA

Suvela is the name of the Trikūṭa mountain.<sup>192</sup> It is also mentioned in the *HN*.<sup>193</sup>

## MANDARA

Mandara is mentioned in the *HN* by Śrī Dāmodara Miśra.<sup>194</sup> Mandara is a mountain used by the gods and demons as a churning stick when they churned the ocean for nectar.<sup>195</sup>

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189. yena svāṁ vinihatya mātaramapi kṣatrāstramadhvāsavam  
svādābhijñaparasvadhenā vidadhe niḥkṣatriya medinī/  
yadbāṇavraṇavartmanā śikhariṇah krauñcasya haṁsacchalā  
dadyāpyasthikāṇah patanti sa punaḥ kruddho munirbhārgavah// *HN*, I. 42

190. V.S. Apte's *The Students Sanskrit English Dictionary*, p. 169

191. prāleyādrerupataṭamatikramya tāṁstānviśeṣā-  
nhāṁsadvāram bhṛgapatiśayovartmayatkrauñcarandjram/  
tenodīcīṁ diśamanusarestiryagāyāmaśobhī  
syāmaḥ pādo baliniyamanābhyudyatasyeva viṣṇoh// *MD*, Purva Megha 60

192. V.S. Apte's, *The Students Sanskrit English Dictionary*, p. 169

193. rāmaḥ suvelādritaṭe'vatīrṇah samudramullaṅghya vikīrṇa sainyah/  
krpāmupetyārikulasya dūtarāṁ surendranaptāramathādideśa// *HN*, VIII.1

194. devājñāpaya kiṁ karomi sahasā laṅkāmīhaivānaye

jambūdvīpamito naye kimathavā vārāṁnidhiṁ śoṣaye/  
helotpāṭitavindhymandaragiriḥ svarṇatrinetrācalā  
kṣepaksuṇṇavivartamānasalilāṁ badhnāmi vārāṁnidhim// *ibid.*, VI. 4

195. V.S. Apte, *The Students Sanskrit English Dictionary*, p. 425

## REVĀ

The Revā or ‘roaring’,<sup>196</sup> is also known as Narmadā and also by Indujā, Somodbhavā, and similar names meaning ‘Moonborn’, as Purvagangā or Eastern Ganges, by Mekalakanyakā, Mekalādrijā and similar names meaning “flowing from mountain Mekala”.<sup>197</sup> The last evidently refers to mount Amarakaṇṭaka the source of the river.<sup>198</sup> Its valley was the seat of two important kingdoms viz. of the Cedis and the Haihayas. The first were also called Dāhalas and Traipuras from their chief town Tripurī or Tripura.<sup>199</sup> It is clear from the *Bālarāmāyaṇa* that the Cedis occupied the banks of the Narmadā, as it calls its chief “master of the province adorned by the Narmadā” and “ruler of Mekala”. Coming from Simhala to Ayodhyā, one of Rāma’s companions is made to point out Lāṭa Deśa to the left of the Narmadā.<sup>200</sup> The river Revā is also mentioned in the *HN*.<sup>201</sup>

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196. “cakāra reveva mahāvirāvā” *Ragh.*, XVI. 31

197. (a) revendujā pūrvagaṅgā narmadā mekalādrijā *Hemacandra* IV.149  
 (b) revā tu narmadā somodbhavā mekalakanyakā, *Amara*, I.10.32

198. The position of the mount was well-known to our poets. Rājasekhara calls the river in one place “born of mount Mekala and in another place assigns its source in the Vindyas. *Vindhymahīdhāradhāma, Br.*, X.75

199. “traipurāstu ḍāhalāḥ syuścaidyāste cedayaśca te”,  
 “tripurī cedinagarī” *Hemacandra.*, IV.22 and 41

200. (a) (vāmato darśayan) ayamasau viśvambharāśirahśekhara iva lāṭadeśa”  
*Bālarāmāyaṇa*, X. after 77  
 (b) Its contiguity to Avantī is clear from the Kathasaritsāgara,  
 and *Daśakumāra Somadatta Carita*. XIX., 103-104

201. so’yam saptasamudramudritamahīpasyārjunasyuddhatam  
 chittvā bhairavasaṅgare’tijaratham kaṇṭham kuṭhāreṇa yah/  
 revāpūranirodhahetugahanaṁ bāhoḥ sahastram javāt  
 kāṇḍam kāṇḍamakhaṇḍayatpitṛvadhāmarṣeṇa varṣīyasā// *HN.*, I. 32

## CHAPTER-VI

### 6.1 INFLUENCE OF ŚRĪ DĀMODARA MIŚRA ON OTHER POETS

Śrī Dāmodara Miśra, the author of the *Hanumannāṭaka* also influenced other poets. Some later writers and rhetoricians are influenced by Śrī Dāmodara Miśra. They quote some verses from the *HN*.

Viśvanātha Kavirāja the author of the *Sāhityadarpaṇa* had some impact of Śrī Dāmodara Miśra. In the *Sāhityadarpaṇa* there are references to four verses attributed to Śrī Dāmodara Miśra. The verse *janasthāne bhrāntam* ... of the *HN* is found in the 4<sup>th</sup> chapter of the *SD*.<sup>1</sup> The verse *kapole janakyāḥ* ...<sup>2</sup> of the *HN* is also found in 7<sup>th</sup> chapter of the *SD*. On the other hand the verse *adyāpi stana* ...<sup>3</sup> of the *SD* is taken from the *HN*. *yattvannetrasamānakānti* ...<sup>4</sup>, this verse of the *HN* is found in 10<sup>th</sup> chapter of the *SD* of Viśvanātha Kavirāja.

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1. janasthāne bhrāntam kanakamṛgatṛṣṇāndhitadhiyā  
vaco vaidehīti pratipadamudaśru pralapitam/  
kṛtā laṅkābharturvadanaparipāṭīṣu ghaṭanā  
mayāptam rāmatvaṁ kuśalavasutā na tvadhigatā// *HN.*, X.24, *SD.*, IV.14
2. kapole jānakyāḥ karikalabhadantadyutimuṣi  
smarasmeram gaṇḍodumarapulakamvaktrakamalam/  
muhuḥ paśyañśrīvanrajanicarasenākalakala  
jaṭājūṭagrānthisracayati raghūṇāṁ parivṛḍhah// *HN.*, I.19, *SD.*, VII.30
3. adyāpi stanatuṅgaśailaśikhare sīmantinīnāṁ hṛdi  
sthātuṁ vāñchati māna eṣa dhigit krodhādivālohitāḥ  
udayaddūrataraprasāritakaraḥ karṣatyasau tatkṣaṇāt  
phullatkairavakośaniḥsaradaliśreṇī kṛpāṇam śāśī// *HN.*, II.5, *SD.*, VII.8
4. yattvannetrasamānakānti salile magnaṁ tadindīvaraṁ  
meghairantaritaḥ priye! tava mukhacchāyānukārī śāśī/  
ye’pi tvadgmanānukārigatayaste rājahaṁsā gatā-  
stvatsādṛsyavinodamātramapi me daivena na kṣamyate// *HN.*, V.64, *SD.*, X.62

Ānandavardhana is also referring to Śrī Dāmodara Miśra. In the *Dhvanyāloka* (*DL*) there are found two verses from the *HN*. The verse *raktastvam̄ nava* ...<sup>5</sup> and *dhigdhikśakrajitaṁ* ...<sup>6</sup> are found in the *DL*. From this it is clear that the author of the *HN* made some impact over the author of the *DL* also.

Dhanañjaya mentions four verses in his *Daśarupaka* from the *HN*. The verse *maināka kimayaṁ* ...<sup>7</sup>, *utpattirjamadagnitaḥ* ...<sup>8</sup> and *ekenākṣṇāpravitataruṣā* ...<sup>9</sup>, of the *Daśarupaka* are taken from the *HN*.

Thus it is observed that the *HN* could succeed in dragging the attention of a good number of poeticians and it is a pointer to the author's impact over these writers.

Rājaśekhara is also influenced by Śrī Dāmodara Miśra. Rājaśekhara is one of the celebrated personalities in Sanskrit literature. He is a famous dramatist as well as a poetian of repute. He is also known as *sarvabhāṣāvicakṣanāḥ* and *sarvabhāṣācatura*.<sup>10</sup> Eleven verses from the *HN* are found in the *Bālarāmāyaṇa* of Rājaśekhara.

5. raktastvam̄ navapallavairahamapi ślāghaiḥ priyāyā guṇai  
stvāmāyānti śilīmukhāḥ smaradhanurmuktā sakhe māmapi/  
kāntāpādātalāhatistava mude tadvanmamāpyāvayo  
stulyaṁ sarvamaśoka kevalamahāṁ dhātrā saśokaḥ kṛtaḥ// *HN.*, V.24, *DL.*, 2.42
6. dhigdhikśakrajitaṁ prabodhitavatā kiṁ kumbhakarṇena vā  
svargagrāmaṭikāviluṇthanaparaiḥ pīnaiḥ kimebhirbhujaiḥ/  
dhikkāro hyayameva me yadarayastatrāpyasau tāpasaḥ  
so'pyatrava nihanti rākṣasabhatāñjīvatyaho rāvaṇaḥ// *HN.*, XIV. 6, *DL.*, III.72
7. mainākaḥ kimayaṁ ... vadham̄ vāñchatī// *HN.*, IV.9, *DR.*, IV.20
8. utpattirjamadagnitaḥ ... kiṁ kiṁ na lokottaram // *HN.*, I.54, *DR.*, II. 1-2
9. ekenā'kṣṇā pravitataruṣā ... kāruṇyasanjñau// *HN.*, XII.17, *DR.*, IV.34
10. (a) sarvabhāṣā vicakṣaṇāḥca sa evamāha // *BR.*, I. 10  
(b) pāripārsvikaḥ sarvabhāṣacautreṇa teṇa bhanidāṁjaddā/ *KP.*, I.7

## 6.2 INFLUENCE OF OTHER POETS UPON ŚRĪ DĀMODARA MIŚRA

Śrī Dāmodara Miśra, the author of the *HN*, is found to be influenced much by the writing skill of some noted poets who flourished prior to him.

As the story of the *HN* is taken from the *Rāmāyaṇa* it may be said that Śrī Dāmodara Miśra is influenced by Vālmīki. In some places he makes certain changes from the original, but in most places the author does not make any change.

In Sanskrit literature, it is observed that many later poets are influenced by Kālidāsa. Śrī Dāmodara Miśra is also influenced by him. In the *Hanumannāṭaka* we find only one verse from the *Abhijñanaśakuntalam*.<sup>11</sup> Another verse is quoted from the *Raghuvamśa* of Kālidāsa in the *HN*.<sup>12</sup> As one verse of *Uttararāmacarita* (UC) is quoted in the *HN*, so it may be said that Śrī Dāmodara Miśra is also influenced by the great dramatist Bhavabhūti.<sup>13</sup> Also there are found two verses from Bhavabhūti's *Mahāvīracarita*.<sup>14</sup>

11. grīvābhaṅgābhīrāmarī muhuranupatati spandane baddhdṛṣṭih  
paścārdhena praviṣṭah śarapatanabhayād bhūyasā pūrvakāyam/  
darbhairdhāvalīḍaiḥ śramavivṛtamukhabhraśibhiḥ kīrṇavartmā  
paśyodvignaplutatvādviyati bahutaram stokamurvyām prayāti // *HN.*, IV.3, *AS.*, I.7
12. ājanma brahmācārī pṛthulabhujaśilāstambhavibhrājamāna  
jyāghātaśreṇiṣanjñāntaritavasumatīcakrajaitrapraśastih/  
vakṣaḥpīṭhe ghanāstrabrahṇakīṇakāṭhine saṅkṣṇubānah pṛṣatkān  
pṛāpto rājanyagoṣṭhīvanagajamṛgayākautukī jāmadagnyah// *HN.*, I.31, *RV.* XI.64
13. cūḍācumbitakaṅkapatramabhitastūṇīdvayam pṛṣṭhato  
bhasmastokapavitra lāñchanamuro dhatte tvacām rauravīm/  
maurvyā mekhalayā niyantritamadho vāsaśca māñjiṣṭhakam  
pāṇau kārmukamakṣasūtravalayam daṇḍo'parah paippalah// *HN.*, I.29, *UC.* IV.20
14. (i) utpattirjamadagnitah bhagavāndevaḥ pinākī guru vīryam  
yattu na yadgirāmanupatharī vyaktam hi tatkarmabhiḥ  
tyāgaḥ saptasamudramudritamahīnirvyājādānāvadhiḥ  
styam brahmataponidherbhagavataḥ kim vā na lokottaram//  
*HN.*, I.53, *MC.*, II.36
- (ii) utkṛtyotkṛtya garbhānapi śakalayitum kṣatrasantānaroṣā  
duddāmasyaikaviśatyavadhi viśasataḥ sarvato rājavamṣyān/  
pitryam tadrakta pūrṇaprativacanamaho mandamandāyamana-  
krodhāgneḥ sarvato me sa khalu na viditaḥ sarvabhūtaiḥ svabhāvah//  
*HN.*, I.36, *MC.* II.48

Śrī Dāmodara Miśra is also influenced by the dramatist Jayadeva. There are ten verses found in the *HN* taken from Jayadeva's *Prasannarāghava*. The verses  
 $\tilde{a}dvīpātparato'pyamī...$ <sup>15</sup> *bho brahmanbhavata ...*<sup>16</sup>, *hāraḥ kaṇṭhe...*<sup>17</sup>, *svairam*  
*kairava ...*<sup>18</sup>, *mātastātaḥ kva yātaḥ ...*<sup>19</sup>, *rāme prāpte ...*<sup>20</sup>, *hā rāma hā ramaṇa...*

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15. *ādvīpātparato'pyamī nṛpatayaḥ sarve samabhyaṅgatāḥ*  
*kanyāyāḥ kaladhautakomalaruceḥ kīrteśca lābhaḥ paraḥ/*  
*nākṛṣṭam na ca taṅkitam na namitam notthāpitam sthānataḥ*  
*kenāpīdamaho mahaddhanuridam nirvīramurvītalam//* *HN.*, I.10, *PR.*, I.32
16. *bho brahmanbhavatā samam na ghaṭate saṅgramavartāpi no*  
*sarve hīnabalā vayaṁ balavatāṁ yūyam sthitā mūrdhani/*  
*yasmādekaṇuṁ śarāsanamidam suvyaktamurvībhujā*  
*masmākam bhavato yato navaguṇam yajñopavītam balam//* *HN.*, I.40, *PR.*, IV.25
17. *hāraḥ kaṇṭhe viśatu yadi vā tīkṣṇadhāraḥ kuthāraḥ*  
*strīṇāṁ netrāṇyadhipasatu vai kajjala vā jalāṁ vā/*  
*sampaśyāmo dhruvamapi sukham pretabharturmukham vā*  
*yadvā tadvā bhavatu na vayaṁ brāhmaṇeṣu pravīrāḥ//* *HN.*, I.44, *PR.*, IV.23
18. *svairam kairavakorakānvidalayan yūnāṁ manah khedaya-*  
*nnambhojāni nimīlayanmṛgadṛśāṁ mānam samunmūlāyan/*  
*jayotsnāṁ kandalayāṁstamah kavalayannambhodhimudvelayan*  
*kokānākulayandiśo dhavalayanninduh samujjṛmbhate//* *HN.*, II.4, *PR.*, VII..60
19. *mātastātaḥ kva yātaḥ surapatibhavanam hā kutah putraśokat-*  
*ko'sau putraścaturṇāṁ tvamavarajatayā yasya jātaḥ kimasya/*  
*prāpto'sau kānanāntam kimiti nṛpagira kim tathā'sau babhāṣe*  
*madvāgbaddhaḥ phalam tekimiha tava dharādhīśatā hā hato'smi//*  
*HN.*, III.8, *PR.*, V.18
20. *rāme prāpte vanāntam kathamapi bharataścetanāṁ prāpya tātam*  
*nītvā devendralokam munijanavacanādūrvadehakriyābhiḥ/*  
*bhrātuḥ śokājjaṭāvāna jinavṛtatanuḥ pālayāmāsa nandi*  
*grāme tiṣṭhannayodhyāṁ raghupatipunarāgāmibhogāya vīraḥ/**HN.*, III.11, *PR.*, V.19

...<sup>21</sup>, *adyaivāsyā vibhīṣaṇāsyā śaraṇāpannasya ...*<sup>22</sup>, *virama virama...*<sup>23</sup> and *paśyodeti viyogino ...*<sup>24</sup> of the *HN* are taken from the *Prasannarāghava*.

Śrī Dāmodara Miśra as noticed in the *HN*, is also influenced by Murāri, the author of the drama *Anargharāghava* (*AR*). There are found thirty-one verses from the *Anargharāghava* in the *HN*.

There are two verses mentioned in the *HN* taken from the *Bhojaprabandha* of Vallalasena.<sup>25</sup>

A good number of former poets made impact upon the author of *HN*. The dramatist could not resist his temptation to quote some stanzas from the earlier writers. As a result, there arises the scope for criticizing the *HN* as a mere compilation of so many slokas of earlier writers. Perhaps, this was done out of reverence to those great writers, and may it be further that Śrī Dāmodara Miśra found no more suitable lines than those of these writers, befitting the context.

21. hā rāma hā ramaṇa hā jagadekavīra

hā nātha hā raghupate kīmupekṣase mām/  
itthāṁ videhatanayāṁ muhurālapantī<sup>26</sup>  
mādāya rākṣasapatirnabhasā jagāma//

*HN.*, IV. 14, *PR.*, V.45

22. adyaivāsyā vibhīṣaṇāsyā śaraṇāpannasya mūrdhnā nate

rānṛṇyāya dadātyayarāṁ raghupatirtaṅkādhipatyāśriyam/  
etasyaiva bhujāviha pratibhuvau sugrīvarājyārpāṇe  
trailokyaprathimānasatyacaritāḥ sarve vayaṁ sākṣiṇah// *HN.*, VII.13, *PR.*, VII.12

23. virama virama rakṣah kiṁ vṛthā jalpitena

spṛśati nahi madīyaṁ kaṇṭhasīmānamanyah/  
raghupatibhujadaṇḍādutpalasyāmakaṇte-  
rdaśamukha bhavadīyo niṣkṛpo vā kṛpāṇah//

*HN.*, X.16, *PR.*, VI.30

24. paśyodeti viyogino danamapiḥ sṛṅgāravīkṣāmaṇih

prauḍānaṅgabhujaṅgamastakamaniścaṇḍīścaḍāmaṇih/  
tārāmauktikahāranāyakamaṇih kandarpasīmantinī  
kāñcāmadyamaṇiścakorapariṣaccintāmaṇiścandramāḥ// *HN.*, XIV.63, *PR.*, VII.59

25. iha khalu viṣamaḥ purākṛtānāṁ

... tāni luṭhanti gr̥dhrapādaiḥ//

*HN.*, XIV. 49, *Bhoja Prabandha*

### 6.3 EXAMINATION OF THE LANGUAGE FROM LITERARY PERSPECTIVE

In respect of the language to be used in a literary composition, the Sanskrit rhetoricians provide distinct guidelines. It is an art of effective communication in language or art of using words particularly in speech and writing. Rhetoricians of Sanskrit have laid down distinct principles in the rhetorical use of the language in literary composition. The poetic merits (*Guṇa*)<sup>26</sup>, which are no other than Rasadharmas, i.e. attributes of poetic sentiments, depend very much on such linguistic variations. The *Guṇa* is said to be mainly of three<sup>27</sup> types, namely *Mādhurya*, *Ojas* and *Prasāda*. A writer is expected to have command in employment of words suggestive of the *Guṇa* expressing the contextual sentiments.

Śrī Dāmodara Miśra shows his commendable control over the language and he maintains accuracy in the use of the language in respect of the contextual Rasa. The delineation of various ‘Rasa’ like Pathetic (*Karuṇa*), Heroic (*Vīra*), Anger (*Raudra*), and Erotic (*Śṛṅgāra*) is commendable.

According to the Sanskrit rhetorician the *Guṇa* called *Mādhurya* exists in compositions where the sentiment are *śṛṅgāra* of both types, *Karuṇa* and *Śānta*.<sup>28</sup> The *Mādhurya* demands the use of softer sounds free from compounds or with lesser

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26. rasasyāngitvamāptasya dharmāḥ śauryādayo yathā gunāḥ/ *SD.*, VIII.1

27. mādhurjyamojo’tha prasāda iti te tridhā *ibid.*, VIII.1

28. (a) cittadravībhāvamayohlādo mādhuryamucyate  
sambhoge karuṇe vipralambhe śānte’dhikam kramat *ibid.*, VIII. 3, 4

(b) śṛṅgāre vipralambhākhye karuṇe ca prakarṣavat

madhuryamādratām yāti yatastatrādhikāṁ manāḥ/ *DL.*, II.8

number of compounds if they exist at all.<sup>29</sup> This *Mādhurya* is found to be present the *HN*, on many contexts. There are so many verses which are composed having this *Mādhurya*. As for example in the verse *añke kṛtvajanakanatayā*<sup>30</sup> ...*jagāma* there are fine employment of the sounds ‘ñka’, ‘ta’, ‘ñca’ and ‘ma’, ‘pra’ which are found to be appropriate for effective suggestion of this *Guṇa*. Contextually, this is a description of *śṛṅgāra* of Rāma and Sītā. In verse ‘*gāḍamgāḍam kamalamukularṁ* ... *matvā*’<sup>31</sup> there are found the employment of sounds ‘ka’, ‘ṅga’, ‘ṅda’ ‘ma’, ‘sa’ which are appropriate for *Mādhurya*. Therein is found the description of Rāma and Sītā’s *śṛṅgāra*. Again, in the verse ‘*śaṅke śasāṅke* ... *priyāyāḥ*<sup>32</sup> etc. wherein is described the pathetic condition of Rāma, there occur the soft sounds like ‘ñka’, ‘ma’, ‘ta’, ‘pra’, ‘ṅda’, ‘ṅga’, which provide scope for suggesting *Mādhurya*.

Thus Śrī Dāmodara Miśra’s language is found to be soft and charming which suits the tender emotional outbursts like love, pathos etc.

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29. (a) *mūrdhini vargāntya varṇena yuktāstaṭhaḍadhānvinā* raṇau laghū ca

*vaktavyo varṇāḥ kāraṇatāṁ gathāḥ a vṛttiralpavṛttirvā* madhurā  
rarcanā tathā/

*SD.*, VIII.5

(b) *mūrdhni vargāntyagāḥ sparśa aṭavarnā* raṇau laghu

*avṛttirmadhyavṛttivā* mādhurye ghaṭana tathā

*KP.*, VIII.74

30. *rāma* –

*añke kṛtvā janakanayāṁ dvārakotestalāntat*  
*paryāṅkāñke vipulapulakāṁ rāgavo namravaktrāṁ/*  
*bāññayacca pravadati janaḥ pañcabāno’pramāṇairbāññaiḥ*  
*kim mā praharati śanairvyāharanti jagāma//*

*HN.*, II.10

31. *gāḍamgāḍam kamalamukularṁ* puṇḍarīkākṣavakṣah-

*pīṭham kāṭhinyamapi kucayorjānakī mānakīrṇā/*  
*purṇā kāmaih śīthilamanilasyāgamāyācakāra*  
*nītam sphītam sadayahṛdayam svāmināliṅga matvā//*

*ibid.*, II.11

32. *śaṅke śaśāṅke jaguraṅkameke paṅkaṁ kuruṅgam* pratibimbitāṅgam/

*dhūmarṁ ca bhūmaṇḍamuddhatāgnerviyogajātasya mama priyāyāḥ//* *ibid.*, V.21

On the other hand, in the use of *Vīra* and *Raudra*, the language becomes harsh and forceful.<sup>33</sup> Unusually lengthy compounded words mark such situations. Herein is found the use of the *Guṇa* called ‘*Ojas*’.<sup>34</sup> In the *HN*, the author also uses this ‘*Ojas*’ very befittingly. In the verse *āścaryam kārtavīryā ...*<sup>35</sup> there is found the presence of *Vīra* and the words employed therein are suggestive of the *Guṇa* called *Ojas*. In the verse *yena svām ...*uttered by Paraśurāma the existence of *Raudra* is noticed and needless to say, there is found the presence of *Ojas Guṇa*.<sup>36</sup>

According to *SD* and *DL*, when the language is easily understandable, there is found the *Guṇa* called *Prasāda*.<sup>37</sup> This *Guṇa* is said to be existing in a work

33. *vargasyākratṛtīyābhyaṁ yaktau varnau tadantimau*

uparyadho dvayorvā sarefau ṭaṭhaḍaḍhaiḥ saha  
śakāraśca śakāraśca tasya vyañjakatāṁ gatā  
tathā samāso bahulo ghaṭanauddhatyaśālini

*SD.*, VIII. 5, 6

34. *ojaścittasya vistārarūpam dīptatvamucyate*

vīrabībhatsaraudreṣu krameḍādhikyamasya tu  
dīptyātmavistṛterheturojo vīrarasasthitih

*ibid.*, VIII.4, 5

*KP.*, VIII.69

35. *āścaryam kartavīryārjunabujavipinacchedalilāvidagdhah*

keyūragranthiratnotkarakaṣaṇaṇaraṇatkāraghorah kuthārah  
tejābhiḥ kṣatragotrapralayasamuditadvādaśārkānukārah  
kim na prāptah smṛtim te smaradahandhanurbhaṅgaparyutsukasya//

*HN.*, I.37

36. *paraśurāma (sābhayasūyam) –*

lena svām vinihatya mātaramapi kṣatrāstamadhvāsavam  
svādābhijñaparaśvadena vidadhe nikṣattriyā medinī/  
yadbāṇavraṇavartmanā śikhariṇah krauñcasya haṁsacchalā  
dadyāpyasthikāṇah patanti sa punah kruddho munirbhārgavah//

*ibid.*, I.42

37. (a) *cittam vyāpnoti yaḥ kṣipram śuṣkendhanamivānalah*

sa prasādah samasteṣu raseṣu racanāsu ca  
sabdāstadvyañjakā arthabodhakāḥ śrutiṁātrataḥ

*SD.*, VIII.7, 8

(b) *samarpakatvam kāvyaḥ yattu sarvarsām prati*  
sa prasādo guṇo jñeyah sarvasādhāraṇakriyāḥ

*DL.*, II.10

irrespective of the sentiment. In the *HN*, there are found the employment of *Prasāda* in various places. As for example *astam yāte mukula38..., *mandam mandam janakatanayā39..., *rāmādapi ca martavyam40...etc. are found to be beautified with the *Prasāda*. As the meaning is easily understandable, so such a characteristic feature of the language undoubtedly speaks the literary ability of the poet.***

Śrī Dāmodara Miśra uses both long and short compounds in his *HN*. As an example of long compounded words, the verse *cakrakrīḍā*<sup>41</sup>... can be cited. On the other hand the verse *gururgirā rājyamapāsyā*<sup>42</sup>... indicates at the ability of the writer in using words with short compounds. This style is appropriate in the case of an ideal drama wherein the effect of the lines or verses plays an important role in making the drama a successful one.

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38. *astam yāte mukulanalinībāndhave sindhuputre*  
*prācībhāge pramadamudite pakvanāriṅgapiṅge*  
*rāmarām kāmarām gurujanagirā mandhirām sundaraṁ svāṁ*  
*rambhorūstam janakatanayā nandayantī jagāma//* *HN.*, II.2

39. *mandam mandam janakatanayā tam caturdhā vidhāya*  
*svairam jahne tada dharamadhu premato mīlitākṣi/*  
*mene tasyāstadanu kavalāndharmakāmārthamokṣān*  
*rāmaḥ kāmarām madhuramadharam brahma pītvāpi tasyāḥ//* *ibid.*, II.14

40. *rāmādapi ca martavyam martavyam rāvanādapi/*  
*ubhayoryadi martavyam varam rāmo na rāvaṇaḥ//* *ibid.*, III.24

41. *cakrakrīḍākṛtāntastimiracyacamūspṛhārasamīhāracakram*  
*kāntāsāmīhārasākṣī gaganasarasi yo rajate rajahamṣaḥ/*  
*sambhogārambhakumbhaḥ kumudvanavadhubodhanidrādaridro*  
*devaḥ kṣīrodajanmā jayati ratipaterbāṇanirvāṇaśāṇaḥ//* *ibid.*, II.9

42. *gururgirā rājyamapāsyā tūrṇam vanam jagāmātha raghupravīraḥ/*  
*niṣāṅgapṛṣṭhaḥ śaracāpahastastam lakṣmano gāmiva bālavalsaḥ//* *ibid.*, III.9

## CHAPTER -VII

### CONCLUSION

The *Hanumannāṭaka* is the greatest achievement of Śrī Hanumat. Traditionally it is known as *Mahānāṭaka* also. But the origin manuscript of this play is not available now. Tradition says that *HN* was written by Śrī Hanumat on a piece of stone ; but Vālmīki thought that this play would decrease the charm and popularity of the *Rāmāyaṇa*, so he requested Hanumat to throw it into the sea. This dilapidated, stone-written work was discovered in the reign of Bhojarāja of Dhārā. The king having been charmed at the gracefulness of the play ordered Śrī Dāmodara Miśra, his court-poet to remake it.<sup>1</sup> This edition was known as the western version of Śrī Dāmodara Miśra. Further, there is found another edition also, known as the Eastern edition by Śrī Madhusudana Miśra, in the reign of king Vikramāditya.<sup>2</sup> The first edition is known as the *Hanumannāṭaka* and the second edition is known as the *Mahānāṭaka*.

The present thesis is an attempt at discussing Śrī Dāmodara's Misrā's *Hanumannāṭaka* from various perspectives. Śrī Dāmodara Miśra is one of the respectable authors, in Sanskrit literature, Though there is found another work of this author named the *Vāṇībhuṣaṇa*. This is a book on prosody. In this composition there are found the discussion on the metres.

The *Hanumannāṭaka* is a play of fourteen Acts, the story of which is based on the *Rāmāyaṇa*. Some variations have been made in the construction of the plot. In the 1<sup>st</sup> Act of the drama, it is found that God has created Rāma-Lakṣmaṇa-Bharata and Śatruघna as the sons of king Daśaratha to control over the evils. Rāma was the eldest son having divine power. Maharṣi Viśvāmitra took Rāma and Lakṣmaṇa from Daśarātha to save the *yajña* from the Rākṣasas, they killed Tārakā and went to the hermitage. Subāhu, the Rākṣasa who created problems and trouble, was killed by them and Mārīca was made free. After that Maharṣi Viśvāmitra took them to Janakapurī to

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1. *racitamanilaputrena ... miśradāmodareṇa//*
2. *eṣa śrīlahanumatā ... evetyasau//*

*HN.,XIV. 96*

*Mahānāṭaka I.149*

show the *svayamvara* of Sītā where the bow would be broken in to pieces. In the *svayamvara*, Rāma broke the bow. At that time Paraśurāma came there and had a debate with Rāma. In the long run, he came to recognize Rāma and his Vaiṣṇava bow and the Paraśu-astra given by Siva were handed over to Rāma and left the place. The function of marriage began and they returned to Ayudhyā after the completion of marriage. The second Act deals with the description of love-sports of Rāma and Sītā after marriage. The 3<sup>rd</sup> Act is mainly descriptive, dealing with the agitation of Kaikeyī, exile of Rāma, the sorrow of the people and the relatives, Bharata's rebuke of his mother, residence at Pañcavatī and departure of the two brothers in chase of the false deer. In the 4<sup>th</sup> Act, it is found that Rāvaṇa was disguised as a beggar and caught Sītā to Laṅkā. Jaṭāyu's fruitless attempt to rescue is also presented and the story is carried down to Rāma's return after the chase to the deserted hut. The 5<sup>th</sup> Act deals with Rāma's sorrows, Jaṭāyu's death, discussion between Rāma and Hanumat about Sītā, Vāli's death, and the days spent by Rāma in the rainy season in the forest. In the 6<sup>th</sup> Act there is a description of discussion of Rāma with Hanumat and his companions and Hanumat's departure to Laṅkā to give message of Rāma to Sītā. There Hanumat met Sītā and gave her the message of Rāma and came back to Rāma with Sītā's message. The 7<sup>th</sup> Act of the *Mahānaṭaka*, which deals with the festival of Vijayādaśamī and the conversation between Vibhīṣaṇa and Rāvaṇa and problem in ocean to accept the bridge is solved. The 8<sup>th</sup> Act deals with the sending of Aṅgada by Rāma to demand restoration of Sītā from Rāvaṇa. In the 9<sup>th</sup> Act Mandodarī suggested Rāvaṇa to make Sītā free and to send her to Rāma but Rāvaṇa tried his best to show some artificial power to Sītā to convince her but he failed in his attempt for Saramā Rākṣasī, which is mentioned in the 10<sup>th</sup> Act of the *HN*. In the 11<sup>th</sup> Act Rāvaṇa sent Kumbhakarṇa to fight against Rāma but he failed in his attempt and at last Kumbhakarṇa was killed by Rāma. In the 12<sup>th</sup> Act, Meghanāda is found in the battle against Rāma and he was destroyed and failed in his attempt. In the 13<sup>th</sup> Act, knowing that Meghanāda was defeated Rāvaṇa was perplexed and attacked Lakṣmaṇa. Lakṣmaṇa recovered at the treatment of Suṣeṇa, the Vaidya. In the 14<sup>th</sup> Act there is found the description of the terrible fight between Rāma and Rāvaṇa, Rāvaṇa's death, Sītā's *Agniparīkṣā*, coronation of Vibhīṣaṇa as per rule, Rāma's coronation, Sītā's exile and

Rāma's return to Ayodhyā etc. This Act ends with a verse expecting Rāma's favour and grace..

In this present dissertation the topics are presented in seven chapters. The 1<sup>st</sup> chapter starts with the description of Sanskrit *Kāvya*, *Drśyakāvya* and *Śravya-Kāvya* varieties of *Drśyakāvya*, specialities of *Nāṭaka* and *Mahānāṭaka* and some important plays based on the *Rāmāyaṇa*.

The 2<sup>nd</sup> chapter deals with the description of Śrī Dāmodara Miśra, his genealogy and other works of the author. There are found many opinions about the authorship but it can be said that Śrī Dāmodara is the author this *Hanumannāṭaka* under discussion. He lived in Mithilā and flourished during 16<sup>th</sup> century A.D.

The content of the *Hanumannāṭaka*, its source, deviation from the original, innovation made by dramatist, probable reasons for deviation and innovation are discussed in the 3<sup>rd</sup> chapter. The writer Śrī Dāmodara Miśra is found having commendable ability of creativity. It is a fact that Vālmikī's *Rāmāyaṇa* is a *Śravyakāvya*, whereas the *HN* is a *Drśyakāvya*. The dramatist is supposed to utilize his own innovative skill to make his writing a successful one and it is the case with the *HN* also.

The 4<sup>th</sup> chapter deals with the literary assessment of the *HN*. The points discussed in this chapter are adherence of the *HN* to the norms of a *Mahānāṭaka*, *Guṇa*, *Rīti*, *Rasa*, principal sentiment, metrical structure of the verses, *Kavisamayas*, characterization, use of *prākṛt*, supernatural elements in the *HN*, and examination of various elements of the *Nāṭaka* in the play.

The 5<sup>th</sup> chapter deals with the philosophical and religious elements in the play, social order, dress and decoration, family life, information of various flora and fauna etc.

Examination of the language from the literary perspectives, influence of other poets upon the dramatist, influence of the dramatist upon other writers are discussed in the 6<sup>th</sup> chapter.

The 7<sup>th</sup> chapter is the concluding one.

The *HN* of Śrī Dāmodara Miśra is occupying a significant position among the Rāmāyanic plays in Sanskrit. The dramatist Śrī Dāmodara Miśra possesses genuine literary skill and the play *HN* becomes an interesting one with the poetic talent and scholarship. However, it is felt that though the *HN* has been traditionally ascribed the status of a *Mahānāṭaka* yet one may not be happy with the mode of presentation of the events in a dramatic way. Many a dramatic elements of a conventional Sanskrit play are wanting in it. Moreover, the playwright is found less interested in imposing dramatic action; he is happy with the representation of the emotion of the characters concerned. Of course, more emphasis upon delineation of emotional condition and less weightage upon dramatic suspense and action can be said to be a feature of almost all the Sanskrit plays; and Śrī Dāmodara Miśra is also not an exception in this regard. As a result one may find the drama more appealing as a poem than a drama. This present dissertation has attempted to deal with some of the important aspects of this drama. It is hoped that this work will be of some use for further research on Rāmāyanic plays in general and on the *HN* of Śrī Dāmodara Miśra in particular.

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